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*On the cover: The Bellman, from David Elliot's
The Snark: Being a True History, etc. See p. 43.*

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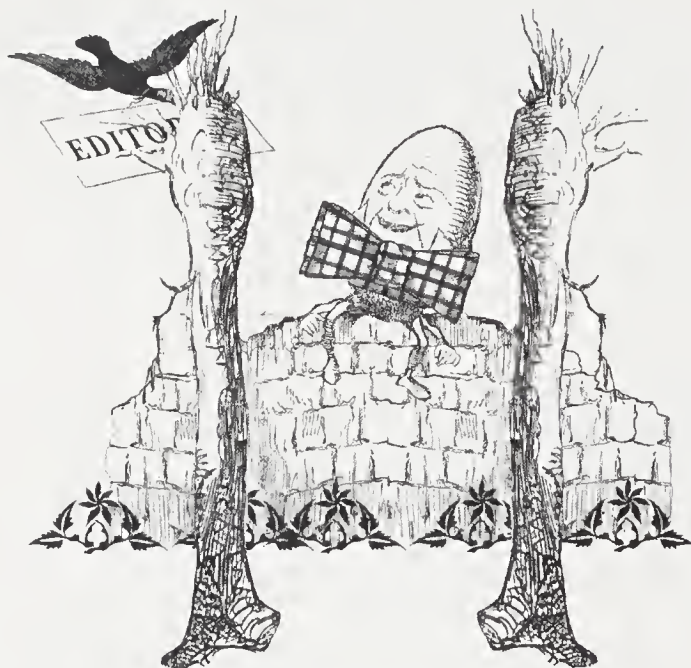
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These days at the sprawling LCSNA editorial tower (can towers sprawl?), I avoid standing directly under the transom, lest I get hit by the steady influx of books, essays, music, ephemera, and so forth related to Carroll and his works. Part of me (modesty prevents saying which part) thinks Carroll's continuing popularity may be due to his liberal use of italics. After all, one *ca'n't* ignore italics if *enough* are used. But I digress.

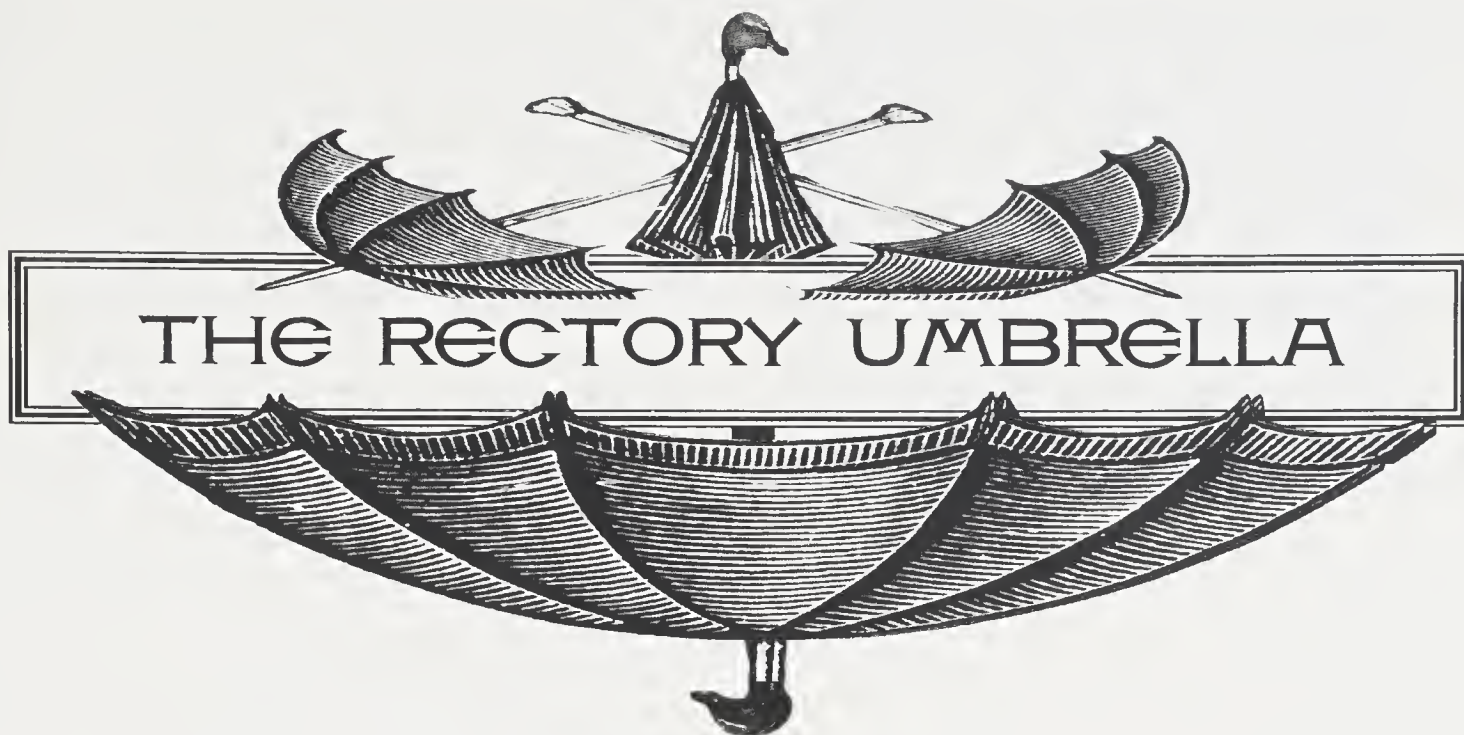
Why does the Carrollian literary express still chug happily along after more than a century and a half, with its seemingly never-ending influence on today's popular culture? There is undoubtedly something protean about his works that inspires artists and writers to rework his ideas. In fact, he actively encouraged people to do new things with his works. He realized, for example, that his very English puns wouldn't translate well. So, when he supervised Antonie Zimmermann's 1869 translation of *Alice's Adventures in Wonderland* into German, he applauded her suggestion to replace the poem "How Doth the Little Crocodile" with a parody of a well-known German romantic ballad—a more felicitous choice for German readers. *Alice in a World of Wonderlands* also shows how creative translators can transform Carroll's English wordplay into fresh, new material that delights readers, while still honoring the original.

In that same spirit, David Elliot has reimagined and expanded on Carroll's *The Hunting of the Snark* in his fascinating new book, *Snark: Being a True History of the Expedition That Discovered the Snark and the Jabberwock . . . and Its Tragic Aftermath* (reviewed in this issue by Doug Howick, p. 43). The result is a whole new adventure for the classic cast of characters.

Another reimagining of Carroll is the charming new book *Looking-Glass House*, created by author Daniel Singer, artist Jonathan David Dixon, and (KL's own) designer Andrew Ogus. It is their "dream analog" to *Alice's Adventures under Ground*, but in this case an imagined prototype for *Looking-Glass*. Their new "find" is reviewed in this issue (p. 49) and discussed in detail in our report on the Spring 2017 meeting held in San Francisco this past April.

The last in our trifecta is a Carroll remix called *Alice and the Boy Who Slew the Jabberwock* by Allan William Parkes. He extracts the best bits from the *Sylvie and Bruno* books and puts them into the mouths of Wonderland characters, noting, "Why should the splendid jokes and poems strewn throughout Lewis Carroll's gigantic novel *Sylvie and Bruno* languish ignored and forgotten, when they could be put into the mouths of the Alice characters we all know and love?" Reviewer James Welsch weighs in (p. 48).

CHRIS MORGAN



April Is the Carrolliest Month

CHRIS MORGAN

“Never open with weather,” says the late Elmore Leonard’s first Rule of Writing. Who knew? We didn’t get the dark and stormy knight letter, so it was a beautiful sunny day in San Francisco this past spring when a flock of Carrol-lians flew into the Bay Area for a weekend of presentations, a reading, a bookish reception, and Lulu the Petaluma llama.

We began on Friday, March 31, with our traditional reading, held at Grant School in Petaluma, up in the “Wine Country” (Sonoma County). It was a return visit—the last one was six years earlier—but the students were as engaged and as cheery as before, and enjoyed a lively presentation of a scene from “A Mad Tea-Party.” And this was a first: When we handed out copies of the Books of Wonder edition, many of the students began to read it immediately. (This also marked the twentieth anniversary of the Maxine Schaefer Readings, which will be properly commemorated at the Fall 2017 meeting in Delaware.)

Saturday, April 1, began not with April Fool’s jokes but with a series of presentations at the Koret Auditorium in the Main Branch of San Francisco’s Public Library. Jon Lindseth, well known for his Carroll collection and for his *Alice in a World of Wonderlands*, announced his latest project, a new comprehensive bibliography, *Much of a Muchness: The English-language Editions of the Four Alice Books* [i.e., *Wonderland*, *Looking-Glass*, *Under Ground*, and *Nursery*].

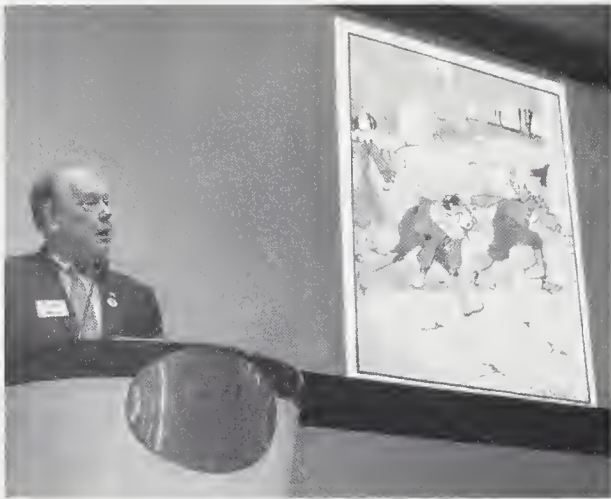
Among the many contributors to the new book is Lenny de Rooy of the Netherlands, who conceived the idea of an English-language bibliography and was the Dutch writer for the translation book. Contributors supplying checklists and/or essays will include: Jon Lindseth, Selwyn Goodacre, Joel Birenbaum, Byron Sewell, George and Linda Cassady, Morton Cohen, Mark Burstein, Lenny de Rooy, August Imholtz, Stephanie Lovett, Fran Abeles, Arnold Hirshon, Matt Crandall, Amanda Lastoria, and Edward Wakeling.

Michael Everson of Evertypewill publish the book in the same 8½×11-inch size as *Alice in a World of Wonderlands*, and Jon is working with Arnold Hirshon on an online searchable version that can be updated as new editions are published.

Jon is presently looking for a chief copy editor, a volunteer position. He also noted that translators of *Alice* are still being recruited, and some 235 languages are now published, at the press, or being translated (174 languages were included in AWW). If any *Knight Letter* readers are interested in participating by finding translators into yet-unpublished languages or dialects, please contact Jon at jalindseth@aol.com.

Our first presenter was Peter E. Hanff, deputy director of the Bancroft Library (special collections) at UC Berkeley, an authority on rare books, a former president of the International Wizard of Oz Club, and co-author of *Bibliographia Oziana* (1976). He is an aficionado of both Lewis Carroll and L. Frank Baum, and

Peter Hanff



he spoke on “A New Wonderland, or, L. Frank Baum’s *Adventures in Phuniland*.” Peter noted that, in addition to writing *The Wizard of Oz*, Baum also wrote about a Wonderland of his own in a lesser-known series of connected short stories, *A New Wonderland*. He drew parallels between the two authors, and showed how Carroll’s *Alice* books influenced Baum.

In 1900, just 35 years after *Alice’s Adventures in Wonderland* was published in London, *The Wonderful Wizard of Oz* was published in Chicago. Superficially, the tales resemble each other: Each recounts the strange adventures of a determined little girl traveling through a land of many wonders. Characters encountered by the little girl are striking and often memorable, but where Alice awakes to discover that her adventures were part of an afternoon dream, Dorothy actually travels to Oz, returning to Kansas through the magic of a pair of silver shoes that she loses in transit from Oz to America, arriving in her stocking feet.

Although Lewis Carroll created only one major *Alice* book after *Wonderland*, L. Frank Baum ultimately wrote thirteen additional novels about Oz, founding an extended fantasy series that continued through six additional official authors, culminating in 1963 with the fortieth book. But there are many similarities between the two authors. Both were over thirty when their most famous books were published, and were heavily involved in the design and illustration of their works. Both invested their own personal funds to help ensure that their books were strikingly handsome in their makeup, and both strove to produce books that would entertain young readers rather than preach to them.

L. Frank Baum was just nine years old when *Alice’s Adventures in Wonderland* was published in England. Whether any of those early versions was available to Baum in his youth remains unknown, but by the time he began writing for children, he certainly knew of the *Alice* books, just as he was familiar with the fairy tales of Hans Christian Andersen and the folk tales collected by Wilhelm and Jacob Grimm.

From a literary standpoint, Baum was a late bloomer. Born in 1856 at a small village called Chit-

tenango, near Syracuse, New York, he was already forty-four when *Wizard* was published in 1900. Peter traced Baum’s extensive publishing history, highlighting the appearance of *A New Wonderland*, written in 1896 but not published until 1900—the first children’s book he ever wrote. Originally entitled *Adventures in Phuniland*, it was changed to *A New Wonderland* before going to press. Peter believes there is little doubt that Baum and the publisher were hoping to capitalize on the popularity of *Alice’s Adventures in Wonderland*. The book was later revised and republished as *The Surprising Adventures of the Magical Monarch of Mo and His People* (shortened on the spine to *The Magical Monarch of Mo*), most likely to imitate the alliteration of *The Wonderful Wizard of Oz*.

A New Wonderland is an episodic novel made up of separate short stories sharing a common theme. To a twenty-first-century viewer, its Frank Ver Beck drawings look surprisingly fresh, with the broad humor we know Baum appreciated in his illustrators, and with lively lines and a flowing, almost art nouveau style. Baum said he preferred Ver Beck over his other illustrators, which included such famous artists as John R. Neill and Maxfield Parrish. *The Magical Monarch of Mo* was reprinted in 1968 by Dover, with an introduction by Martin Gardner, who was instrumental in the early years of both the Lewis Carroll Society of North America and the International Wizard of Oz Club. In his introduction, Gardner notes:

There are several respects in which the *Magical Monarch of Mo* differs in emphasis from Baum’s *Oz* books and his later fantasies. First of all, it is richer in humor of the Carrollian variety, humor that exploits outrageous logical impossibilities. An apple on a high branch is inaccessible because the tree’s trunk has been sawed off from the branch and the tree chopped up for kindling wood. A wizard has morning office hours from 10:45 to a quarter of eleven. Perhaps it was this Carrollian nonsense that led Baum in the first book title to speak of Mo as a new Wonderland.

Peter then took our audience for a “quick wander” through L. Frank Baum’s *Wonderland*, showing many of its captivating illustrations, and giving some bibliographic background. He noted that Oz aficionados in the audience would probably recognize many themes in the illustrations that would crop up in later Oz titles.

In “The Valley of Funnyland,” everything the inhabitants can possibly need grows on trees, so they have no use of money. A river flows milk of a very rich quality. Some of the islands are made of an excellent cheese, and in the little pools near the bank delicious cream rises to the top instead of water lilies. Great strawberry leaves grow upon the surface, and the ripe

red berries lie dipping in the cream. The sand of the riverbank is pure white sugar, and all kinds of candies and bonbons grow thick upon the low branches. The people are merry, light-hearted folk who live in beautiful houses of pure crystal, where they go when it rains. It only rains lemonade. The lightning in the sky resembles the most beautiful fireworks, and the thunder is usually a chorus from the opera *Tannhäuser*.

With its whimsy, broad humor, surprising situations, and remarkable characters, Baum's *New Wonderland* gives us a memorable impression of his earliest work in writing for children. It does lack a sympathetic, motivated central character to draw things together, but Baum had already corrected that shortcoming in *The Wonderful Wizard of Oz*, published just two months before *A New Wonderland*.

Next, Daniel Singer, Jonathan David Dixon, and Andrew Ogus appeared on stage for a lively panel discussion of their new book, *Looking-Glass House: The Lost Manuscript of Through the Looking-Glass by Lewis Carroll*. To the delight and envy of collectors of antiquarian books everywhere, the three have discovered the long-lost manuscript of *Through the Looking-Glass* and have published a facsimile of it—oh, wait, April Fool! It's actually a faux facsimile of the holograph manuscript of what would become Carroll's second *Alice* book.

The book's genesis came about when Dan and Mark Richards were talking after the Alice150 meeting in New York in the fall of 2015. Mark asked, "Wouldn't it be great if a hitherto unknown manuscript of *Looking-Glass* just showed up, found in a dusty trunk somewhere?" Dan agreed, because he had always been a fan of the manuscript of *Under Ground*. "I love seeing Lewis Carroll's own handwritten intention . . . and his charming but somewhat clumsy illustrations." He

then said to Richards that he thought he would like to buy a facsimile of the precursor to *Looking-Glass*. Everyone would! He then added, "In fact, I would buy a facsimile of such a thing even if it were fake." They laughed, but the idea took hold. Dan couldn't get it out of his mind, and set about finding out how to get such a book published.

Dan pointed out that this meeting in San Francisco was the first time all of them had been in a room together—the partnership had been conducted entirely with telephone calls and emails. He said that part of the charm of Carroll was his playful imagination, and he didn't want to give away too much of the book's subject matter, but he promised us that there was a surprise on every page (as in *Under Ground*), and his desire was for Lewis Carroll's spirit to inhabit the book.

When Jonathan Dixon was asked if he could draw in the style of Lewis Carroll, he replied, "Pshaw! Of course I can draw like Lewis Carroll. Lewis Carroll couldn't draw very well, so it will be easy." But, he added, as soon as he committed to the project, "fear set in." He had illustrated Carroll's works (in fact, Jonathan is the only person to have illustrated Carroll's satirical opus *La Guida de Bragia*), but he needed to do more research. He consulted *Alice's Adventures under Ground*, Carroll's drawings for his family magazines, and the Morton Cohen/Edward Wakeling work *Lewis Carroll and His Illustrators*. "The immersion was most rewarding." He, too, wanted to capture the spirit of Carroll. "We know he is amateurish . . . but his pictures are pure. . . . I didn't so much want to capture Carroll as feel like him." He added that all his research made him want to "pack it in so much it would leak out of my fingers."

As Jonathan worked—in brown ink, which added to the antique look—there was a tension between his



Photo by Peter Hanft

Left to right, Daniel Rover Singer, Andrew Ogus & Jonathan Dixon

own artistic training and the desired result, which was to be an homage to Carroll's own style (which had been condemned as awkward looking by Ruskin). "Things would come out with good perspective, good anatomy, and I would say, no, that's wrong. . . . I find it distressingly easy to draw badly." Then he would realize, "But that makes it right!" He pointed out that Carroll's style was different from other artists'—his characters didn't necessarily look the same from page to page; his eyes and noses were odd looking, and his shading was unusual: Carroll tried to shade with a pen instead of using cross-hatching or a pencil. Jonathan, for instance, portrayed the Red Queen with arms in one picture, and without arms—more like a chess piece—in another. (That is truly Carrollian—close students of *Under Ground* have noticed that Alice's dress has a variety of sleeve and neckline treatments.) He said these little anomalies of Carroll's "added to its charm."

One of the things Jonathan enjoyed most about the collaboration was how Dan had based his edition on "what Lewis Carroll had thought about *Looking-Glass* early on." For example, the chapter entitled "The Glass Curtain" was Carroll's initial idea. The mirror parted like a curtain rather than, as in the final version, dissolving into a mist. Jonathan preferred the original because it "reflects Lewis Carroll's love of the stage . . . it feels true to Lewis Carroll." He said that in that respect he felt they had improved upon Carroll's final product.

Next, Andrew Ogus discussed the peculiar challenges facing a book designer who uses the latest technology to create a finished product that looks antique and made by hand. For the title and chapter headings, for example, he "took a typeface, printed the words and numbers, traced, inked them with an old-fashioned square nib pen, scanned them, Photo-shopped them, squeezed, and colored" them multiple times. The Lewis Carroll font has a single dash and only a straight, mechanical underscore, which looked wrong. Andrew scanned Carroll's punctuation, and added a pale-brown tint background to harmonize with the page color, inserting individual dashes and placing underscores by hand. The tinting also required individual placement of some letters, such as "y," over the underscores to keep their descenders clear. Line by line, he "fiddled with line lengths" and adjusted the typeface, sometimes expanding it, sometimes shrinking it, just by a few percentage points. It was a painstaking process, but the result is a page with an authentically antique look. Andrew thanked Dan "for giving me this new career as a forger."

During the Q&A afterward, Jonathan was asked if he felt he were channeling Lewis Carroll. "I live in Santa Fe, so I avoid that word. . . . I do think I have a *sense* of the man." Mark Richards wanted to know how they were

getting along with the *Sylvie and Bruno* manuscript, and was told very well, because it was only two pages long. The book is further reviewed on p. 49.

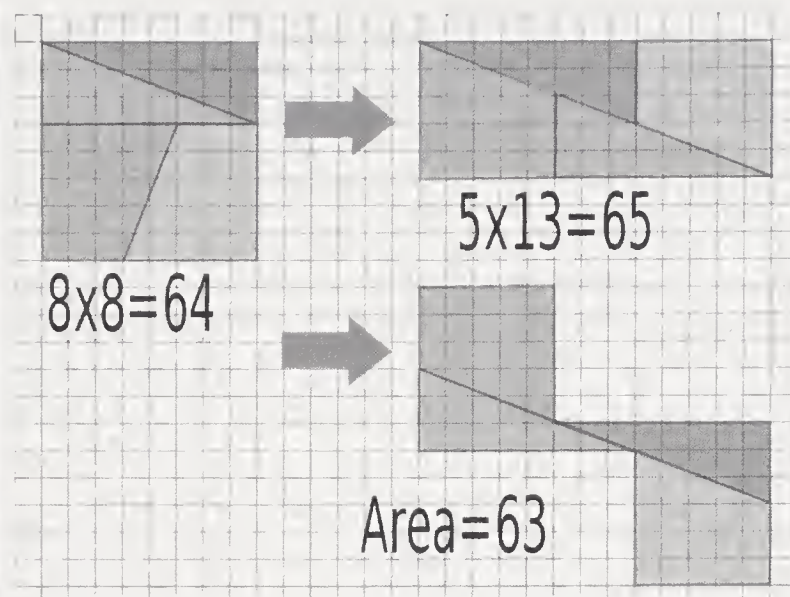
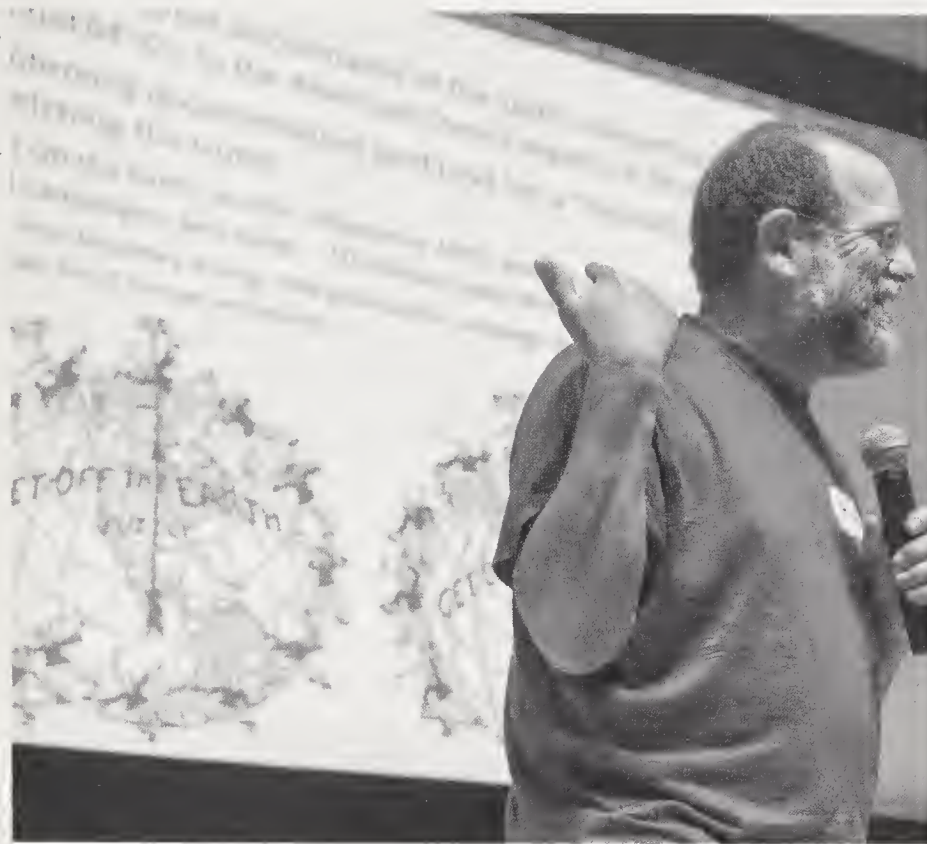
Next, Stuart Moskowitz, a mathematics professor at Humboldt State University, offered us an entertaining potpourri of challenges as part of his talk about Dodgson's fascination with puzzles, and in particular, his unpublished mathematical manuscripts containing his analysis of a classic vanishing-area mathematical puzzle.

He began by passing out envelopes full of paper puzzles. He asked us to take four pieces of paper and arrange them into an 8×8 square whose area is 64. Easy enough. Next, we had to rearrange the same pieces to form a 5×13 rectangle. We eventually did this (see illustration) and, amazingly, the rectangle had an area of $5 \times 13 = 65$ units—an impossibility! Surely the perpetual motion machine would be next. But was it really 65 units in area?

As it turns out, this seeming paradox is no paradox at all. The four pieces do not form a complete rectangle: it is missing a sliver of area along the diagonal from the upper left-hand corner to the lower right-hand corner. (This is because the pieces making up the two corners add up to slightly less than 90 degrees, because of the angles at which the pieces were cut.) The tiny gap thus formed is exactly equal to one square unit of the 5×13 "rectangle," so the overall area remains 64. The illustration shows another alignment of the four pieces, this time apparently creating a shape of 63 square units! Again, the angles play tricks on us. No area was harmed in the formation of this puzzle!

The 64-65 puzzle is an example of a "vanishing area" puzzle, perennially popular with mathematicians and magicians, including Martin Gardner, who features an excellent chapter about them in his book *Mathematics, Magic and Mystery*. Dodgson did not invent the 64-65 puzzle (commercial versions of it were available during his lifetime), but he became fascinated with the mathematics behind it and spent a good deal of time analyzing it (including, surprisingly, the use of Fibonacci numbers, though not so-called by Carroll). Stuart showed other examples of vanishing area puzzles, including perhaps the most famous of all, the "Get Off the Earth" puzzle, created by Sam Loyd in 1850. Loyd, the great "Puzzlemaster" of the nineteenth century, claimed to have invented the 64-65 puzzle, but there is no evidence that he did. "Get Off the Earth" is a type of volvelle, that is, a round disk with another, smaller, disk fastened to it in the center so the upper disk can rotate. Volvelles have been used for centuries to display data and do calculations.

"Get Off the Earth" contains images of thirteen Chinese men straddling the circular border of the two disks. When the outer disk is rotated just so, the men re-form, and one man seems to disappear. Loyd pro-



Stuart Moskowitz

duced and distributed over 10 million copies. Other types of vanishing area puzzles patterned after “Get Off the Earth” include political versions, a “Vanishing Leprechaun” puzzle, and an excellent Carrollian variation called the “Cheshire Cat Vanishes,” created by the Thinkfun educational game company.

Stuart noted that the square diagrams in Dodgson’s book *The Game of Logic* (Stuart calls them “Carroll Diagrams”) resemble square versions of Venn diagrams. He feels that if Dodgson had lived just a little longer, his reputation as a logician would be greater than it is today—although recent scholarship has begun to show that Carroll was a much better logician than was generally thought just a few decades ago. Carroll’s square diagrams might even have become the standard way we depict mathematical sets today. Some mathematicians, Stuart notes, believe that Carroll’s diagrams work better with larger sets than do Venn diagrams.

Stuart then read humorous passages from Carroll’s letters that feature mathematical themes, such as the famous series of 1878 letters to Gertrude Chataway.

During a recent visit to Princeton University library’s Parrish collection, Stuart examined manuscript versions of such Dodgson puzzles as “Where Does the Day Go,” billiards puzzles, and many others. His mathematical analysis turns out to be both sophisticated and surprising, notes Stuart, who was not previously aware of some of the novel notations in Dodgson’s analysis.

Next, Amanda Lastoria, a PhD candidate in Publishing at Simon Fraser University in Vancouver and the outgoing editor of the LCS [UK]’s *Lewis Carroll Review*, spoke about “Art Directing *Alice*: Recovering

Carroll’s Creative Process.” Her doctoral research explores the ways in which the design and production values of a book (namely *Alice’s Adventures in Wonderland*) multiply and diversify the markets and meanings of the text.

Her interest in art direction began years ago when she worked at the Folio Society as a production controller. She was responsible for turning editorial content into an object. The texts of the Society’s books are previously published works by well-known authors such as Agatha Christie, Charles Darwin, and Lewis Carroll, which it dresses up with fresh illustrations, thick paper, and elaborate bindings. While Amanda was producing these books, she wondered why consumers buy them and who reads them, since



Amanda Lastoria

the books may be beautiful, but they're also pricey and, with their large formats and stiff bindings, sometimes unwieldy. A book's cover design, typography, paper, binding, and so on, are the most immediately apparent evidence of the text's "industrial mediation." These values are unique selling points of books that are published in multiple editions. Contemplation of the different consumer choices and reader experiences offered by a range of editions, from a posh hardback folio to a plain-looking Dover paperback, led Amanda to her current work.

Body text and illustrations are mutable content, framed and commodified by the book's materiality and, by extension, what she calls the title's material evolution, which is the multiple materialities of a title that is published in numerous editions. An "edition" is a slippery term; she uses it in the industrial sense of a repackaging.

How is the title materially differentiated from one edition to the next? Despite acknowledgments of critical connections to discovery, acquisition, and interaction, Amanda says that studies of text transmission, such as bibliography, book history, and publishing history, have historically emphasized editorial content at the expense of design and production values. There's a lack of scholarship whose goal is to investigate the look and feel of the book. Analyzing multiple editions of a single title lets Amanda isolate the variable of editorial content, and focus on the title's evolving material contexts.

Alice is a 152-year-old material girl, packaged in board books for toddlers, paperback graphic novels for teens, and leather-bound hardbacks for adults. Abridgments and adaptations have contributed to her diverse readership, but Amanda believes that the most powerful changes are due to the title's material representations.

Alice has evolved from Macmillan's golden Victorian blocked on cloth to Harper Collins's inky goth girl printed on satin paper. Carroll conceived the title as a fairy tale, but some latter-day publications are more "scary tale." This transformation is due partly to illustrations. The extraordinary variety of *Alice* illustrations is exceeded only by the breadth of editions in which they are published. *Alice* is today located in such diverse retail categories as children's fairy and folktales, science fiction and fantasy, and classic literature.

How did the early *Alices*—those published under Carroll's direction—differentiate themselves? Amanda next discussed the rationales behind the design and production choices Carroll made, as art director, for the single-volume English-language *Wonderlands* that Macmillan published in London between 1865 and 1897.

Amanda argues that Carroll's choices complemented and enhanced the text, targeted audiences, exploited manufacturing technologies, and were cau-

tious financial investments. His decisions contributed to *Alice*'s immediate and enduring critical and commercial successes.

Morton Cohen has recovered Carroll as copy editor and proofreader, and Jan Susina has recovered him as an entrepreneur. Amanda recovers Carroll as an art director (describing her reaction to seeing him called that by Mark Burstein in the introduction to Dover's *Alice Illustrated* as "stopping me in my tracks"). Morton Cohen notes "the author was to determine the size of the book, the quality of the paper, and the size and style of the type. He would select the binding and engage the printer, the engraver, and the illustrator. These are the jobs of an art director, an anachronistic title for a Victorian; the title was first used around 1920 in advertising, but it characterizes the lead that Carroll took in the visual and material realization of his texts.

Steven Heller notes that, put simply, art directing means determining the look of things. Visual thinking is key. An art director must be fluent in the languages of illustration, photography, typography, and even decoration. Carroll did have a keen and long-lasting interest in the visual and performing arts. He frequented galleries, museums, and the theater, and was familiar with critics and artists, including John Ruskin and the Pre-Raphaelites. He yearned to join the art world. Morton Cohen observes that Carroll learned on the job from Macmillan and his suppliers, proving so apt a pupil that he was able in short order to deal with the technicalities of book manufacture like a thoroughly trained professional.

She points out that Carroll's 35-year correspondence with Macmillan is filled with solicitations of advice and instructions, including sketches for the design and production of *Alice*. Charles Morgan, a historian of the house of Macmillan, says there was never an author more elaborately careful than Lewis Carroll about the details of production. Carroll was obsessed with mistakes such as uneven inking, cropped margins, and irregular levels of opposite pages. He missed nothing. Carroll, who was entirely responsible for financing publication, put his money where his mouth was. He repeatedly emphasized that whatever the commercial consequences, all copies that were sold should be artistically first-rate.

Amanda says there should be a caveat when saying that Carroll was determined to publish the highest-quality possible. He was—but with certain restraints. For example, if he had wanted to print the absolutely best-quality illustrations, he would have taken the Dalziel Brothers' advice to print directly from the wood blocks. But he didn't. He prioritized preservation of the blocks by printing from electrotypes.

So, a small sacrifice made with the quality of the first edition paid off with long-term preservation, proving that he had his art director eye on the total

picture. Like any good art director, Carroll also observed market trends. The octavo format that *Alice* adopted was that of the *Water Babies*, a successful children's book that Macmillan had recently published. It influenced *Alice's* format, cloth, and binding design, and it also had gilt edges.

Her research process documents illustration placement, dimensions, and so forth in many editions and reprints. An illustration plan in Carroll's own hand shows that he planned the subject size, page, and placement of each and every illustration. Interestingly, Carroll considered the mouse's tail to be an illustration, even though it's typeset. The mouse tale (tail) is a slice of text from the body text that exemplifies manipulation of printing technologies.

Amanda showed a photograph of a green cloth volume she discovered at the National Art Library in London. Green may have been a deliberate choice, perhaps a presentation copy, or a trial of the color green that was used on the people's edition, or an accident. It could have been a binder scrap. The red cloth's strong sales led Carroll to project a market for a facsimile of his *Under Ground* manuscript he envisioned as a deluxe edition. It echoes the gold-blocking-on-red of *Alice* and a continuation of the title's branding. Carroll anticipated a considerable financial loss, as he expected the cost of production to be enormous. Amanda says the fact that he could even guess-timate costs shows that by this time Carroll was confident in his technical knowledge of book production.

He thought of two methods to reproduce *Under Ground*: employing lithography (although it is rough and gritty and quite wanting in delicacy of finish), and photographing the manuscript page by page on wood blocks, cutting them like ordinary pictures, then electrotyping the blocks. Macmillan agreed that the former was woolly and gritty and the latter really interesting but expensive, so Carroll, in creating solutions to his production dilemmas, weighed the pros and cons, then sought the advice of colleagues. Amanda holds that any art director would do the same. Macmillan agreed to have each page of the manuscript photographed, the negatives reproduced as zinc plates, and the zincs electrotyped and then printed from. This is a rigorous production process, and Carroll had hands-on involvement throughout. He lamented uneven inking and unequal margins.

Carroll's valiant attempts at quality control weren't enough to make *Under Ground* a commercial hit. The People's Edition of *Wonderland*, however, was a roaring success. The price of the red cloth put the book entirely out of the reach of, in Carroll's words, "the many thousands of children of the middle classes who might enjoy it. Below that, I don't think it would be appreciated." When Carroll proposed a "cheap" edition, as he called it, he suggested degraded red

cloth, cheaper paper, more text on the page, fewer illustrations, separate illustrations, sprinkled edges, and unornamented case. Macmillan suggested retaining the layout, but cheapening the paper, the press work, and the binding. Carroll rejected these plans because he advocated quantitative, never qualitative, reductions. They struggled over how to agree on a cheap edition, and a mere eighteen years after proposing the book, Carroll saw specimen pages and declared "We have got the right thing at last." With its plain edges, no gold blocking, and thinner paper, the People's Edition was an immediate bestseller and caused sales of the red cloth to suffer.

The *Nursery Alice* was Carroll's attempt to segment the market by age: children zero to five years old. Consideration for the younger audience includes abridged text, larger format, thicker paper, and full color printing. Carroll commissioned E. Gertrude Thompson, a greeting card illustrator, to create the front and back covers, which were printed on paper instead of blocked on cloth as in previous editions.

Carroll thought that slow sales and rejected sheets—colors that were too bright and gaudy, he thought—meant that he had to offload, resulting in a handful of variants that Selwyn Goodacre has described as a bibliographical mine field. The *Nursery Alice* was the last repackaging that Carroll art directed.

Amanda argues that recovering Lewis Carroll as an art director is an important step in establishing the grounds for *Alice's* initial Victorian success, and subsequently understanding the title's enduring creative and commercial currency. *Wonderland's* first form was oral: a story told on a boat ride. Its second form was a bespoke manuscript for Alice Liddell that Carroll hand-printed and illustrated in a green leather notebook. Its third form was the red cloth for the upper classes. From there, Carroll conceived and executed a range of editions, including adapted and expanded designs: they targeted audiences by way of their materialities. Carroll targeted existing readers with *Under Ground*, a facsimile; poorer readers with the people's edition, cheap in production over all; and new pre-readers with the *Nursery Alice*, a picture book. Lewis Carroll was the creator not only of the *Wonderland* texts, but also the *Wonderland* books.

Our next speaker, Joseph W. Svec III, spoke on "Sherlock Down the Rabbit Hole: An Overview of Sherlock Holmes/Lewis Carroll Crossovers." Joseph is a poet and the author of *Sherlock Holmes and the Adventure of the Grinning Cat* (2015), which brought together Mr. Holmes, Mr. Dodgson, and H. G. Wells; this book is one of his *Missing Authors Trilogy*, which features new cases for Sherlock Holmes. Svec is a retired senior staff satellite test engineer at Lockheed Martin.

Opposites attract, and in the world of literature, Joseph can't think of two greater opposites than

Joseph W Svec III



Lewis Carroll and Sherlock Holmes. Though both were masters in logic, Lewis Carroll was most famous for his humorous *Alice* books. Sherlock Holmes was known for his uncanny skills in observation, perception, logic, and deduction.

It's said that if a single pine needle falls in the forest, the wolf smells it, the deer hears it, and the eagle sees it. Holmes, with his finely-tuned observational skills, would know precisely where the needle fell, which tree it came from, what type of tree it was, how long it took to reach the ground, and what direction it was pointing in when it got there. Lewis Carroll, on the other hand, would write a poem about the pine needle, possibly rhyming with the brothers Tweedle. Joseph wondered if it was the attraction of opposites that connects Lewis Carroll and Sherlock Holmes. Indeed, this idea inspired him to pair one of the most illogical characters in literature, the Cheshire Cat, with that most logical of detectives, Sherlock Holmes, in his book.

There are three Alice/Sherlock crossover novels in addition to Joseph's: *In Pursuit of Lewis Carroll* (1994), *Sherlock Holmes and the Alice in Wonderland Murders* (2000), and *Sherlock Holmes: The Adventure of the Deadly Illusion* (2013), as well as three short stories: "Alimentary, My Dear Watson" (1995), "The Case of the Detective's Smile" (1995), and "The Case of the Unmarked Graves" (2001). Lastly, there is a one-act play, *Sherlock Holmes in Wonderland* (2013).

"The Case of the Detective's Smile," by Mark Bourne and "Alimentary, My Dear Watson," by Lawrence Schimel, appeared in the short-story collection *Sherlock Holmes in Orbit*. Although both authors have an excellent understanding of Carroll's characters and provide many allusions and references, Joseph feels that only Bourne has a true appreciation for Lewis Carroll; Schimel's story casts Dodgson in a very negative light. Schimel's Holmes determines that several Wonderland characters summoned by Alice (who in this story is Carroll's niece) provided a sample of the "EAT ME" cake that caused Carroll to shrink in size until he was small enough to be devoured by Alice's cat. Holmes casually comments that it can be said the missing person died of "consumption."

Bourne's story, by comparison, is most delightful, and leaves the reader with a warm glow. It begins with a lady dressed in mourning attire showing up at 221-B Baker Street and presenting her calling card, the queen of hearts from a very rare and unusual deck of cards. Sherlock is, of course, able to immediately deduce its origin and determine a great deal of information about its owner, but he still asks why she is there. She says she has come to present Sherlock Holmes with a token of her appreciation for his solving a case that involved missing tarts. The lady's name is, of course, Alice. She explains that, as Watson has chronicled Holmes's various cases and adventures, it was Charles Dodgson who recorded Alice's adventures in Wonderland, which in truth, were very real. Holmes recalls with fondness the curious case he solved for her, which literally saved Alice's head, and he is given a glass box containing a glowing smile from the Cheshire Cat.

"The Case of the Unmarked Graves" is a story in *Conned Again, Watson: Cautionary Tales of Logic, Math and Probability*, by Colin Bruce. These entertaining tales of Holmes and Watson show how relying only on common sense and ignoring mathematics can often get one into trouble. Sherlock uses his unequalled powers of logical deduction, probability, statistics, and decision theory to solve crimes. While also disproving common gambling fallacies and the over-reliance on statistics, the book's aim is to make logic fun and interesting. Of particular interest to Carrollians is the interaction of Dr. Watson and Charles Dodgson in 1900—unfortunately, this is two years after Dodgson died, which is not especially logical. Carroll is also described as short, when he was in fact tall and slender. But once we get past these logical errors, we have a tale in which Dodgson repeatedly uses games-of-chance logic to help Watson solve the mystery of ancient unmarked graves, while helping Holmes to solve the mystery of a murdered moneylender.

The one-act play *Sherlock Holmes in Wonderland* by Geff Moyer, is a fast-paced farcical romp: Holmes and Watson are kidnapped and brought to Wonderland to determine the thief of several iconic items. They are not told what exactly has been stolen, or who the victims are, and Sherlock has less than two hours to solve the case, or it's off with their heads. Of course, Holmes cleverly determines the victims, the missing items, who has taken them, and exactly how it was done. There is much humorous banter between Holmes and Watson and many puns.

Turning to the novels, *In Pursuit of Lewis Carroll* by Raphael Shaberman is an in-depth look at Charles Dodgson through the logical eyes and intellect of Sherlock Holmes—or at least one who claims to be he. The author is puzzled by Dodgson's dualistic personality. Returning from a concert, he happens to

walk past a home located near 221b Baker Street with the name “S. Holmes” on the mailbox. On a whim, he rings the bell and is invited in, only to discover the living embodiment of Sherlock Holmes in a very nineteenth-century parlor setting—with the exception of a computer sitting on the desk. The great detective deduces that the author has recently returned from the library, stymied in his research on Charles Dodgson. Thus begins their investigation. The book includes information that had been overlooked prior to its 1994 publication, and a newly discovered poem that the author says is almost certainly by Carroll. It covers the complex and dual personalities of Lewis Carroll and Charles Dodgson, and examines Carroll’s relationship with his mother, father, child friends, and the formidable Mrs. Liddell. In this story, Carroll has a keen interest in determining the identity of Jack the Ripper. Holmes points out that in Dodgson’s poem “Solitude,” published in *The Train* magazine, the accompanying illustration is in fact the dreamer on the hill from David Lindsay’s novel *A Voyage to Arcturus*. Published in 1920, *Arcturus* combines fantasy, philosophy, and science fiction in an otherworldly exploration of the nature of good and evil. At one point, Sherlock Holmes vanishes, and the bewildered author returns home, gathers his notes, and begins to write his book, *In Pursuit of Lewis Carroll*.

In *Sherlock Holmes and the Alice in Wonderland Murders*, by Barry Day, Holmes crosses paths with John Moxton, an American whose new London daily paper is threatening to undermine the political stability in England. At the same time, public figures are being first humiliated, then murdered, with each incident having a direct parallel to events from *Alice in Wonderland*. And with each attack, England drifts closer to chaos and anarchy. Moxton’s newspaper is always there to cover the event. Only Sherlock Holmes is able to unravel the mystery in a Lewis Carroll-influenced grand game of chess between the great detective and Moxton. Although the story begins with Moxton using sonar to search for the Loch Ness Monster (both of which are completely out of historical context for the date of the story), references to the works of Lewis Carroll abound, and are creatively interwoven throughout the story. The story ends cleverly with Dr. Watson trying to go to a racetrack to bet on a horse named Snark.

Sherlock Holmes: The Adventure of the Deadly Illusion, by Ron Bracken, is set in 1872. Charles Dodgson is the college don of Sherlock Holmes, who is attending Christ Church, Oxford. While Dodgson’s peculiar and fastidious ways make him generally unpopular with his undergraduate students, Sherlock and Dodgson get along well because of their shared interest in crime, theater, science, and logic. In particular, they both enjoy magic shows at the Egyptian Hall Theater. Dodgson delights in the wonder of the illusions, los-

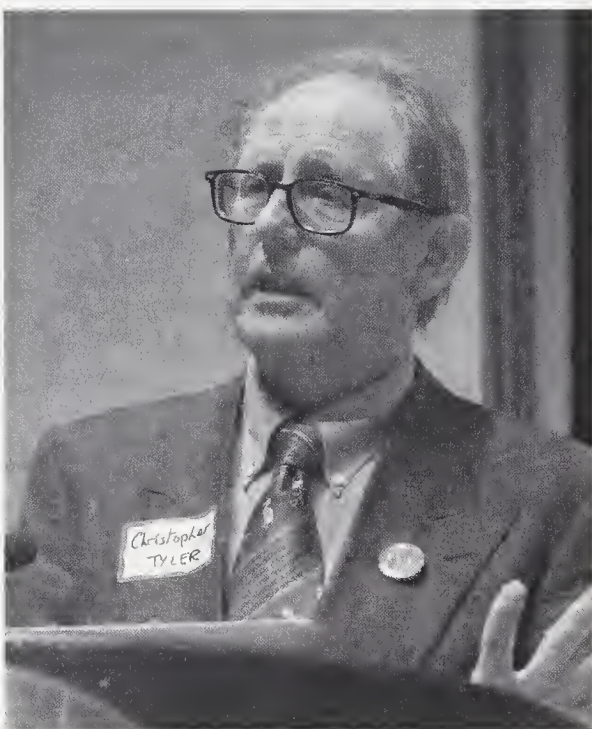
ing himself completely in them, while Holmes easily deduces the secret behind each stage trick. They often share an afternoon cup of tea to discuss the details. A series of jewel thefts involving members of the Reform Club, of which Dodgson is a member, turns deadly when a butler is killed during the latest break-in. Scotland Yard feels it is a simple and obvious case. The butler surprises the thief, and is murdered. But Sherlock Holmes and Charles Dodgson, after examining the scene of the crime, feel otherwise. With the assistance of a famous stage magician, they plan an elaborate ruse to expose the real criminal. The reader gets a look at Charles Dodgson’s early life at Oxford through the eyes of Sherlock Holmes, and it is an interesting and enjoyable story.

Joseph’s own book, *Sherlock Holmes and the Adventure of the Grinning Cat*, begins with Holmes and Watson awakening to find a cat sitting in their study. Sherlock says, “Hello! What is this? What are you doing here? How did you even get in here?” The cat says it came through the door, and wants to engage Sherlock’s services. Holmes immediately suspects Watson of ventriloquism, but the cat says that Watson couldn’t throw his voice even if he had a catapult. The cat rubs against Sherlock’s pants leg, depositing a good deal of cat hair, jumps on a chair, and begins staring. Holmes is expert on all things related to cat hair, and having written a monograph on “Determining Human Disposition to Violent Behavior Based on the Nature and Quantity of Cat Hair on Clothing,” he examines the cat hair, sits down, and begins staring back at the cat. He asks how he can possibly be of help. The cat explains the situation, and, later, the Hatter and White Rabbit join the group for the first of several tea parties integral to the story. Alice has gone missing. Sherlock visits Lewis Carroll to see exactly what is happening, and the adventure begins. Several other Wonderland characters appear in the book, including the Jabberwock and the Unicorn. In the course of the story, Sherlock, Watson, and Carroll encounter H. G. Wells, take a side trip to Mars via Wells’s time machine, then go to Alice’s Wonderland. Ultimately, they solve the main logic puzzle upon which the outcome of the entire adventure rests.

These fictional blends of Charles Dodgson and Sherlock Holmes show that opposites not only attract: They go together as perfectly as afternoon and tea.

[A real-life crossover: After a rather tempestuous experience with Tenniel, the first person Carroll approached to illustrate *Looking-Glass* was one Richard “Dickie” Doyle (1824–1883), whom he had known since 1859 and whose artwork he admired. Carroll contacted him in January of 1867. Doyle eventually turned him down, and he went back to Tenniel. Wouldn’t it be amusing if, when Dodgson visited, “Dickie”’s eight-year-old nephew happened to drop by? His name was Arthur Conan Doyle. — Mark B]

Christopher
Tyler



Christopher Tyler next discussed “Carroll and the Pre-Raphaelite Women.” Christopher is a neuroscientist, the head of the Smith-Kettlewell Brain Imaging Center in San Francisco, and the inventor of the autostereogram (“Magic Eye”) technology. His book *Parallel Alices: Alice Through the Looking-Glass of Eleanor of Aquitaine* came out in 2012.

He began by noting that the dedication in Carroll’s presentation copy to Miss Liddell of the 1886 facsimile of *Alice’s Adventures under Ground* was “To Her whose *namesake* / one happy summer day, / inspired his story: / from the Author.” [Italics added.] Tyler finds this very puzzling, because Carroll was very precise with words. Carroll is talking here not about Alice, but about someone who is her *namesake*. Did he really mean her, or some other Alice?

The original drawing of Alice appearing at the end of *Under Ground* was drawn by Carroll, but by the time he presented the book to her, he had covered it with a photograph. The drawing is an accurate representation of Alice’s appearance at the time, with her short dark hair. Carroll drew Alice consistently in all of his drawings of her in the book—but not with short black hair. Instead, she has light-colored, shoulder-length hair (almost blonde) throughout the manuscript. This is a very different person, who could be the *namesake*.

As many Carrollians know, Jeffrey Stern has proposed that the inspiration here was an 1863 painting by Pre-Raphaelite Holman Hunt, *Helen of Troy*. The model was Annie Miller, aged 26. The relationship of this painting to the drawing of “Alice cooped up in a little house” from *Under Ground* has convinced many people that there is a connection between the two. But Christopher believes we should not be too quick to conclude this. He notes that many Pre-Raphaelite painters at that time painted women with similar thick hair.

Carroll first met the Pre-Raphaelites in 1857 at the completion of their wall murals in the Oxford Union—a famous debating society, and the source for many future prime ministers of Britain. Carroll became a member himself, and initiated his friendship with the artists. The murals were the result of a suggestion John Ruskin had made to the Pre-Raphaelite Dante Gabriel Rossetti that he and compatriot artists (including William Morris and Edward Burne-Jones) should paint the bare walls of the debating hall, using the theme of the Arthurian legend. (Carroll went on to photograph many of the Pre-Raphaelite painters and their families, in particular the Rossetti family.)

Christopher next presented what he called some “completely fictitious juxtapositions” of Carroll drawings from *Under Ground* and Pre-Raphaelite paintings with similar subjects, for example Carroll’s drawing of Alice and the Rat opposite Dante Rossetti’s painting *Hamlet and Ophelia*. The two pieces of art have similar structures and placement of characters. Many of the juxtapositions showed striking similarities. Could Carroll have seen some of these paintings and been inspired by them when creating his own drawings? Christopher notes that when Carroll began writing *Under Ground* in 1862, the model Annie Miller was 27 years old, Christina Rossetti was 32, and Elizabeth Siddal was 33—all far too old, in his opinion, to be of interest to the Lewis Carroll who wrote “Solitude.”

Carroll commissioned Arthur Hughes to create a painting (*The Lady of the Lilacs*) that hung over Carroll’s fireplace for the rest of his life. It looks strikingly like Carroll’s drawing of Alice with the “Drink Me” bottle in *Under Ground*. But none of the women in the paintings Christopher showed was named “Alice,” so they didn’t fit with the story of the namesake.

What “Alices,” then, do we have to pick from in this group? One is Alice Gray, the sister of Effie Gray Ruskin, the tutor of Alice Liddell, who later married the painter Millais. She looks much like the Alice in the *Under Ground* illustrations. Yet another candidate is Carroll’s lifelong friend, the actress Ellen Terry, whose first name was, in fact, Alice. Tyler did not insist on any conclusions, but left us with many fascinating speculations.

Howard Chang, who created, translated, and edited an *Annotated Alice for Chinese Readers* in 2010, spoke next. He began by noting that *Alice’s Adventures in Wonderland* is like the White Rabbit: it brings surprises. When it came time to annotate the *Alice* books for Chinese readers, he took a cue from Martin Gardner, who said in the introduction to *The Annotated Alice*:

Much of the wit [in the *Alice* books] is interwoven with Victorian events and customs unfamiliar to American readers today, and even to readers in England. Many jokes in the

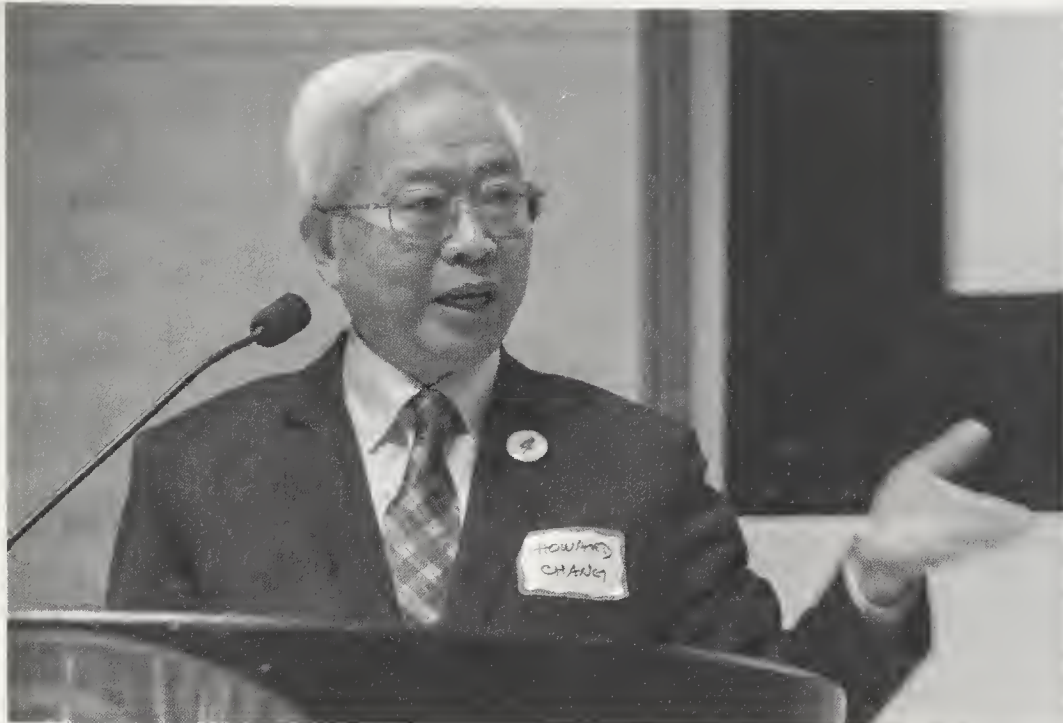


Photo by Chris Morgan

Howard
Chang

books could be appreciated only by Oxford residents, and others were private jokes intended solely for Alice. My task then was not to do original research but to take all I could find from the existing literature that would make the *Alice* books more enjoyable to contemporary readers.

In that spirit, Howard noted that his edition spends a good deal of time explaining many cultural references that would be well-known to English-speaking readers, but not obvious to a Chinese readership.

Howard uses a five-step process to incorporate information into his books: addition, omission, substitution, simplification, and relocation. In his annotations, he provides detailed explanations of: metric conversion; logic; the Victorian education system; dollhouses; English grammar; the cost of living in the Victorian era; Victorian parlor games; Victorian etiquette; things related to Alice, Carroll, and Victorian times; chess moves; and a table of Alice's height changes.

Howard often gives his readers background about particulars, such as the popularity of Alice's name at the time, latitude and longitude (referenced by a discussion of Carroll's "Where Does the Day Begin?"), the proportions of a typical English dollhouse from Alice's time, the Western Christmas tradition, and the like.

Howard feels that Tenniel should be considered the co-author of *Alice*. For example, in the Mad Tea Party scene, we have this passage: "There's plenty of room!" said Alice indignantly, and she sat down in a large arm-chair at one end of the table." Howard notes that Carroll doesn't describe how Alice sits down, but Tenniel clearly shows her sitting in a slouch, very improper behavior for Victorian girls. Howard has included annotations of other violations of Victorian etiquette in *Alice*.

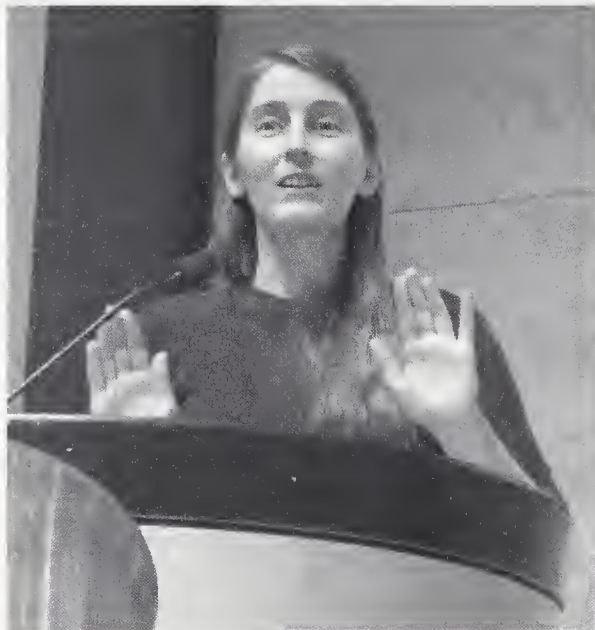
He mentioned one fact that apparently no one has noticed before. In Chapter IV, Alice leans against a buttercup. By doing this, she is in potential danger, because the buttercup is a poisonous plant. Prolonged contact can produce blisters.

During his research, Howard has uncovered several mistakes in *Alice* that have gone previously unnoticed. For example, in Chapter XIII, Tenniel's King of Hearts is shown with a moustache, but the King of Hearts on the playing cards of Carroll's time is the only one of the four Kings who *doesn't* have a moustache. Also, the Queen of Hearts is shown wearing a V-shaped sash, but it is the Queen of Spades who wears one on the playing cards.

He concluded his presentation by saying that he wished he had time to show us more of his annotations. And we would have been delighted to see more!

Amanda Kennell was the last speaker of the day. Her presentation, "From Alice to Arisu: Translating Wonderland into Japanese," was a continuation of the cultural scholarship presented at the Alice150 Translation Conference at the Grolier Club in New York City. Amanda is a PhD candidate in the Department of East Asian Languages and Cultures at the University of Southern California. Her dissertation, "Alice in Evasion," analyzes adaptation in Japanese popular culture, specifically asking how the two *Alice* novels have traveled across media platforms and time.

Her presentation of "Arisu" (pronounced "Aris") represented the best of Lewis Carroll's work in a universalistic/particularistic sense. That is, the story of Alice's journey has universal, worldwide appeal because, even though it is a British story, it conveys a human quest for discovery regardless of culture. At the same time, many elements of the story reside in the cultural particulars of a specific period of British history, and those particulars, as well as the cultural

Amanda
Kennell

particulars of other societies, influence how the story will be perceived and understood in different places at different times around the world. The overarching value of “Alice to Arisu” is that it addresses the interplay between history and literature, as well as the intermingling of two very different cultures, British and Japanese, over a particular period of time, thereby allowing us to observe cultural drift as it unfolds.

Amanda reminded us that Japan was a socially isolated country from the 1630s until the mid-1800s because its rulers prevented almost all contact with the outside world. Therefore, for approximately two centuries, Japan’s inhabitants were closed off from most foreign influences and exchanges. That changed, however, in 1853 when Commodore Matthew Perry from America forcibly opened Japan to the West. Other nations followed suit and, as a result, Western influences filtered in and drastically changed Japanese culture.

Western literature was prominent among the many outside influences on Japan, and that influence grew as Japanese scholars began to study other languages and translate foreign literature into Japanese. The first Japanese translation of Western children’s literature was Wakamatsu Shizuko’s 1890 translation of Frances Hodgson Burnett’s *Little Lord Fauntleroy*. Around that time, a form of children’s literature already existed in Japan, but did not start to develop into its current form until Western influences took hold. An important word to define children during that time is *shonen* or “non-adult,” and *shonen* plays an important role in the introduction of *Alice* in Japan.

In 1899, Hasegawa Tenkei’s *Mirror World* was the first Japanese translation of the *Alice* stories, and it was based on *Looking-Glass* rather than *Wonderland*, which was translated and published nine years later in 1908 as *The Golden Key*. *Mirror World* was initially serialized in a magazine for *shonen* and, therefore, was not strictly a girls’ book. (As Amanda related this, some of our audience members undoubtedly recalled having

been asked whether *Alice* is strictly a book for girls.) Over time *shonen* came to mean “children,” and today means “boy.” The changed meaning does not appear to have any impact on *Alice*’s popularity.

Amanda then shared with us many of the cultural particulars that did not translate well into Japanese culture. For example, *Mirror World* follows *Looking-Glass* pretty closely until Chapter 8, during which *Alice* is chased by an *oni* (Japanese demon), but none of the *Alice* poems exists in Japanese translations, because there is not truly an equivalent way to include them. Also, at that time, chess was unknown in Japan, so it was replaced with *shogi*, a game that uses pawns. However, the replacement was not truly comparable because *shogi* has no queens, so necessary adjustments were made. At that point and other points along the way, the Japanese versions abandon the English text, but Tenkei and later translators were still able to present a great deal of the *Alice* books without Japanese readers needing to know certain aspects of British culture. Other substitutions included bowing as a Japanese greeting instead of the Western tradition of shaking hands, which would not have the same connotation in Japan, and might have been interpreted as a scolding.

Several other cultural particulars were reminiscent of some of the Grolier Club Translation Conference discussions of cultural aspects. For example, more than once during the Alice150 conference, speakers and audience members questioned whether or not *Alice*’s behavior would have been tolerated in other cultures. Amanda addressed that issue and said *Mirror World* was considered a moral narrative on the proper behavior of children toward adults. In other words, “The Walrus and the Carpenter” could be considered a warning to *shonen*, and Japanese children would certainly not question a Queen. Finally, Amanda discussed the opportunity for cross-cultural learning that occurred as a result of teaching Japanese children about British customs such as tea time, timepieces such as pocket watches, and other cultural aspects. The beauty of the *Alice* books is that they also can work in reverse and teach people everywhere about difference and sameness.

Amanda concluded her presentation with a discussion of three prominent Japanese cultural icons intricately connected with the *Alice* presence in Japan. First, Ryūnosuke Akutagawa (1892–1927), a writer during the liberal Taishō period, was well known for his short stories. However, his only original long-form work, 河童 (*Kappa*), a story of a psychiatric patient’s wanderings, could be considered to be loosely based on *Alice*. Although Akutagawa was widely celebrated, he was also widely derided and accused of appropriating Western stories without attribution. Alternately, it is believed that he was a master at his craft and pos-

sessed the ability to create amazing new works from existing stories. Toward the end of his life, Akutagawa suffered from depression and believed he had inherited mental illness from his mentally ill mother. His friend and literary colleague, Kan Kikuchi, tried to distract Akutagawa by asking him to translate *Alice's Adventures in Wonderland* and *Peter Pan* for a children's collection. Akutagawa partially translated *Alice* before committing suicide with barbiturates at age 35 in 1927. Kikuchi completed the translation, which is known as the only joint translation/publication of *Alice* in Japan. However, Kikuchi was also known to be involved with the Japanese military, which severely curtailed his literary career, and the *Alice* book is not well known in academia outside of Carrollian circles. Despite this, Kikuchi was able to establish several literary awards, including the Akutagawa Prize, in 1935, to promote promising new writers, and to honor his friend.

A generation later, Yukio Mishima (1925–1970), the second icon Amanda discussed, became one of Japan's most well-regarded writers, and was nominated for the Nobel Prize in Literature at least three times. Mishima was actually known more for his social activism than for his written work, but he published his *Alice* translation in 1950, a year after his breakout publication, *Confessions of a Mask*. With *Confessions*, Mishima experienced success early in his career, and it is believed that his publication of his *Alice* translation so soon after achieving early fame is a sign that he considered Carroll's novels a complement to his work. Like Akutagawa a generation earlier, Mishima was a troubled young man. He was either homosexual or bisexual, and it complicated his life as a married man. In addition, he surrounded himself with young political activists. After a planned coup failed, Mishima committed seppuku (ritual suicide) with the badly botched assistance of his "troops." Despite his tragic end, he is still considered one of Japan's most prominent authors.

In addition to writers, Amanda informed us, Japanese artists also share an interest in *Alice*. The third icon, Yayoi Kusama (1929–), is an avant-garde artist/political activist who was born around the same time as Yukio Mishima. Her art encompasses painting, sculpting, collage, performance art "happenings," and a wide array of other art forms. She is especially known for her polka dot art and, at one point, she was the highest paid living female artist in the world. Her recent (2012) illustrations to *Alice* bring our journey to the present. Like Akutagawa, Kusama suffers from mental illness. However, whereas Akutagawa tried to hide his illness and it was seen as his ultimate downfall, Kusama openly talks about her illness and credits it with being the "stroke of genius" behind her success. In the late 1950s, Kusama moved from Japan to the United States and lived in New York until she re-

turned to Japan in the early 1970s. While in New York, she was actively involved in the 1960s hippie counter-culture, and her activism has been linked to Woodstock. She has referred to Alice as the "Grandmother of all Hippies." Kusama's long-term fascination with Alice led to her 1968 "Alice Happening" at the Central Park Alice statue. She sees herself as the "Modern Alice." Upon her return to Japan, Kusama suffered a number of professional setbacks and checked into a sanatorium for the mentally ill; decades later, she still resides there, although she is not confined in any way and is free to leave at will. (Serendipitously, there was a large Kusama sculpture of red and white polka dot "Minnie Mouse" high heels with flowers growing out of them, *High Heels for Going to Heaven*, we travelers saw as we arrived at the San Francisco Airport.)

Amanda ended her presentation by summarizing the early, difficult journey of Japanese scholars to bring Alice to Japan, and compared it to the easier path Japanese Alice scholars walk today. Beverly Pittman aptly summed up Amanda's presentation in Carrollian fashion, ending where Amanda began:

At the beginning of her presentation, Amanda asked "how do you translate *Alice* into Japanese?" and told us that, originally, several Japanese names were substituted for "Alice," which came to Japan with the *Alice* stories. Over time, and with increasing familiarity with the stories, "Arisu" became the standard translation of "Alice" and is currently the 104th most popular name for Japanese girls. At a time when globalization is being threatened, I believe the ability of a children's book to transmit ideas and cultural difference is truly of value. I also believe the ability of all of us to learn about other cultures through that same book is a value to be treasured.

During our visit to the San Francisco Library, we had a chance to visit their excellent exhibit *The Illustrated Alice: The Imagining of Wonderland*, presented by the Marjorie G. and Carl W. Stern Book Arts & Special Collections Center. On display were works by various artists and a 70-minute compilation of Alice YouTube clips.

After our full day of presentations, we repaired to the nearby San Francisco Center for the Book for a reception amidst a bookish world of letterpresses, illustrations, fine bindings, and some excellent Carroll-related artwork by Bettina Pauly and others. The conviviality was enhanced by eatables and drinkables.

On Sunday, Carrollians journeyed up to beautiful Petaluma to visit the Burstein collection on a 24-acre ranch. We were greeted by Mark and his wife, Llisa, who is a sculptor in bronze. Also at the house were their children, Martin (15) and Sonja (10). Llisa's

mother, Lucia, was the daughter of designers Charles and Ray Eames, and the house is a mini-museum of rare Eames furniture and prototypes. Llis gave tours of the museum as well as her sculptures.

The Burstein Carroll collection is located in a tower in one of two large buildings on the ranch (Rapunzel was not in evidence). Over the years, he has built on and expanded the Carroll collection begun by his late father, Sandor Burstein, whose name will be well known to many Carrollians. Mark gave us a tour of the extensive collection, which is wide-ranging, and particularly strong in illustrations. Ranged in rows in the main room were stuffed White Rabbits and several egg-like figurines of the Humpty Dumpty variety. The "Drink Me" collection offers many Wonderland-inspired potables, including Babble Mendocino red wine, a vin extraordinaire with Tenniel illustrations on the label. (It received a 42 rating in *The Alternate World Atlas of Wine*.)

During our visit, we said hello to the ranch's livestock: four cows, one steer, six goats, one llama (Lulu), some sheep (as Mark notes, no one knows exactly how many there are, as one tends to fall asleep while attempting to count them), and one overly friendly black lab, Raleigh. To round out our pleasant day, we ate a delicious noontime lunch in the Gallery.

Elmore Leonard's last Rule of Writing says, "Try to leave out the part that readers tend to skip." Too late!

All of the Saturday talks were recorded by the San Francisco Public Library and posted to their YouTube channel. Just type "Spring Meeting SF" in the search box on our home page, and you will be directed to the blog entry.

We had reporting help from Cindy Watter for the Maxine Schaefer reading and panel discussion, and from Beverly Pittman for Amanda Kennell's presentation. We thank them both.

Photo by Mark Burstein



At the Center for the Book reception

Photo by Chris Morgan



Four-panel tunnel-book by Bettina Pauly



Photo by Chris Morgan

Our youngest member, Fred Scher, at the Burstein Collection.

Lewis Carroll as Mathematics Tutor

CLARE IMHOLTZ

Reminiscences of Lewis Carroll have been well mined by his biographers, so it was interesting recently to come across one that seems to have been overlooked, and is also very positive, engaging, and revelatory. Sir James Denham's recollections of the famous men he knew at Oxford and elsewhere are recounted in his *Memoirs of the Memorable*, published by Hutchinson in the UK and Doran in the U.S., in 1922.

Denham matriculated at Oxford as James William Gilbert Smith in April 1875 and only later became known as James Denham, poet and historian (Denham being another family name). He took his degree in 1880, was knighted in 1921, and died in 1927. Lewis Carroll was his mathematics tutor.

There are several anecdotes of Carroll in Denham's book. Carroll's humor shines through, though it has an aggressive aspect at times. When Denham told him he aspired to be a poet, Carroll was initially humorously negative, but then supportive: "My tutor, Lewis Carroll, when he was first told (not indeed by me—that I never dared!) that I was endeavouring to edge up to the Muses, nearly had a fit, and told me that he felt pains and spasms for days. He said that for one man the poets had saved, there were millions they had damned, and that moreover if there were any imbecile inclined to be an ass, he was certain to be a young poet. This cheerful counsel remained with me and I made a resolution that I would never knowingly put myself in the way to meet the Muse, but that, if the maiden came out of her way to conciliate me, I would take her to my bosom. That was but human. This afterwards happened, and, singing as she bade me, the stave fell into the hands of Lewis Carroll. To my wonder he was delighted and prophesied such things for it, which have mostly been fulfilled, as the poem still lives. But the gist of the matter lies in this, that after Lewis Carroll had sealed it with his unexpected approbation, I faintly murmured, 'I wonder what Sharp would say!' (Professor Sharp, be it known, held the position never filled by one of imagination, to wit, the Oxford Professorship of Poetry. 'Look here!' said Lewis Carroll, quite angrily, 'if you're going to ask what Professors and such like say, you'd better give up poetry and become an Oxford Don.'") (See pages 108–09.)

There is a brief mention of Carroll on page 198: "After the sermon was over and we all trooped out, a verger came up to me and said: 'Mr. Dodgson's compliments, Sir,

and he would like to see you.' (He was dear old Alice in Wonderland, my mathematical tutor.)"

Carroll is mentioned even more briefly on page 228, which presents us with an ineradicable image of the intersection of Lewis Carroll, Christ Church's Tom Quad, and undergraduate tomfoolery: "... Lord Newton, celebrated even then for the humorist twist with which he could contort even a grave subject. Known then as Tom Legh, he appropriately had beautiful old-world quarters in Tom Quad, and many a time at his windows we have endeavoured to encompass the impossible by finding the large arena of the Quadrangle vacant of humanity. It is said that the Quadrangle has never been seen empty. Often and often we were very near a success. The last man would be just disappearing through the splendid gateway under Tom Tower when the venerable Dr. Pusey would come out of his doorway, or the lovable Dr. King, afterwards Bishop of Lincoln; and often with rapid strides my tutor, the brilliant author of *Alice in Wonderland*."

Finally, on page 254, we read, "Innumerable were the instances where I was the victim of Lewis Carroll's wit. He was an agile free-shooter, and could make a fool of you in such a gentlemanly way. There was no blunderbuss about him; it was all bright arrow. I would give worlds to reproduce his delicate expression and intonation of voice as he said: 'Well, we'll do so, just as you say.' These words referred to a problem of Euclid written out by me with certain orders such as 'Produce A to B and B to C, etc. etc., and such and such a thing will happen.' He would most whimsically do so, following my instructions to a T, but the result would be in another hemisphere altogether. Then he would look at me quietly and say: 'Now, don't you feel foolish?' I once got in a score by saying: 'There must be some infection in this room, for it's the only place in which I feel foolish.' But he scored heavily in this story. I had written to him explaining why I could not attend his lecture as arranged. Next time I saw him he said: 'I got your letter: why don't you dot your i's?' To which I replied: (very wrong, I admit, considering he was my tutor), 'I'm quite bad enough myself that way, without my letters being dotty.' To which he replied: 'My dear boy, when a man's weak in the head, the eyes are the first things to give him away!'"

We can be grateful to Sir James for showing us a side of Carroll at Oxford we don't often see—friendly and warm to his student, outspoken and witty.

THREE EARLY RUSSIAN TRANSLATIONS

VICTOR FET

Three different Russian translations of *Wonderland* appeared almost simultaneously in St. Petersburg in 1908–1909. They were written by Granström, Rozhdestvenskaya, and Allegro. (*Sonja*, the first translation, came much earlier, in 1879, and was probably forgotten by the 1900s; an abridged Mikhail Chekhov translation in *Zolotoe detstvo* came later, in 1913.)

All three translations were clearly independent and very different in style and language. The Macmillan copyright ran out in 1907, and we know there was a rush of reprintings. But why as many as three?

Fan Parker (*Lewis Carroll in Russia*, 1994) briefly discusses the quality of all three texts, but does not go into the historical context of their publication, the cultural milieu, or the translators' identities. (She even thought Granström was a man.) With Lobanov's bibliography (2000, in Russian), there is more time-scale data, and one can see the publishing history.

The first translator (Matilda Granström) (b. 1848) was 60 when her *Ania* was published, a grandmother's age (although she lived to 1930). In fact, Granström was born the same year as Ekaterina Boratynskaya whose (as we assume) *Sonja* was published exactly 30 years before Granström's *Ania*.

Granström was part of a successful family business of translating and publishing luxury gift books for children (as many as 44 books are listed in their advertisement for 1908!). She knew her languages, but, alas, had hardly any sense of humor. She dealt with Alice roughly, eliminating most wordplay, humor, and poetry. Parker (1994) judges it very harshly, saying that this work "betrays incomprehension of Carroll's text."

The second translator, Alexandra Rozhdestvenskaya, born in 1846, was of the same generation as Boratynskaya and Granström. She published in a mainstream, widely read journal. Rozhdestvenskaya was an experienced children's book translator (but not a poet). She translated such classics as *Little Men* by Louisa May Alcott, *Hans Brinker* by Mary Mapes Dodge, and *Sans Famille* by Hectore Mallo. Parker (1994) says that Rozhdestvenskaya's version is much more successful than Granström's in style, but suggests that it was aimed at small children, who would not understand puns. The translator honestly tries to preserve all the Englishness and avoids domestication, but tends to be literal—which never works too well with Carroll. Her poetry is, frankly, awful (Parker says mildly that it "lacks poetic brilliance").



The third translator was also a woman (Poliksena Solovyova, with the pen name Allegro). A daughter of the famous historian Sergey Solovyov—and the sister of an even more famous religious philosopher, Vladimir Solovyov—she belonged to the next generation, 20 years younger (b. 1867). Poliksena was not a professional translator, but rather an accomplished Symbolist poet, who edited a wonderful intellectual journal favored by the literary elite. Her Russified parodies are very good, compared with Rozhdestvenskaya's poetry—while Granström has no parody poetry at all. Parker (1994: 22–23) suggests that Allegro's knowledge of English was not very good, but admits that her puns were inventive. In a way, she is a predecessor of Nabokov, searching for a balance of humor, domestication, and poetry.

Rozhdestvenskaya's translation was announced prior to its publication by the periodical *News from the bookstores of the M. O. Volf*, in issue No. 9, September 1908. It said: "*Alice's Adventures in the Magic Country*, one of the most popular English books for children today, was translated into Russian by A. N. Rozhdestvenskaya and acquired by *Zadushevnoe slovo*, where it will be published with the illustrations of the English original." (The illustrations were by Charles Robinson.)

We do not know exactly when the Granström book first appeared, but if Rozhdestvenskaya's translation had already been purchased by September 1908, it is clear they were independent, and likely competed with each other.

The serialization by Allegro (Poliksena Solovyova) practically overlaps with Rozhdestvenskaya's. They were in direct competition for their readers, since they were published in two very different journals.

The Rozhdestvenskaya serialization began in the November 1908 issue (Vol. 49, No. 1) of the weekly *Zadushevnoe slovo*, and concluded in June 1909, with a total of 31 issues (skipping Nos. 8 and 22). They surely gave Alice to their readers in small doses!

The Allegro serialization began in the January 1909 issue (No. 2) of the biweekly *Tropinka* and ran throughout the year to No. 20, with a total of 17 issues (skipping Nos. 6 and 18).

Moreover, Allegro's translation was reprinted as a book in the same year (1909) by the same *Tropinka* (i.e., by Solovyova herself). So Solovyova's *Alice* was available as a book to compete with Granström (1908). Rozhdestvenskaya, however, died in 1909, and her translation was not reprinted as a book until 1911, by M. O. Volf, her publisher.

Ben Hellman, in *Fairy Tales and True Stories: The History of Russian Literature for Children and Young People* (1574–2010) (Brill, 2013), discusses *Zadushevnoe*

slovo, *Tropinka*, and *Zolotoe detstvo*, the three children's journals that published *Wonderland* translations in 1909–1913.

Zadushevnoe slovo and *Tropinka* happened to be at the opposite aesthetic and social extremes of Russian children's literature. Produced by Poliksena Solovyova and Natalia Manasseina, *Tropinka* (1906–1912), while also maintaining high literary standards, became an "unofficial organ" of the Symbolist movement, read mostly by the children of the St. Petersburg literary and artistic elite. It published such writers as Alexander Blok, Konstantin Balmont, Alexei Remizov, Zinaida Gippius, Dmitri Merezhkovsky, and the like.

At the same time, the much more popular *Zadushevnoe slovo* was a mainstream, solid journal serving general readers. Its standards, however, were high, and it had a great selection of translated authors, such as Louisa May Alcott, Mark Twain, and Jules Verne. It introduced Russian children to Carlo Collodi, Beatrix Potter, Palmer Cox's Brownies, among others.

Many intellectuals, however, saw *Zadushevnoe slovo* as a philistine (*meshchanskii*) journal, and its favorite prose writer, Lidia Charskaya, became a symbol for clichéd, sentimental prose.

Vladimir Nabokov (1899–1977) singles her out, along with the journal, in his novel *The Glory* (Podvig, Ch. 1), with autobiographic reminiscences: "Martin's first books were in English: his mother loathed the Russian magazine for children *Zadushevnoe Slovo* (The Heartfelt Word), and inspired in him such aversion for Madame Charski's young heroines with dusky complexions and titles that even later Martin was wary of any book written by a woman, sensing even in the best of such books an unconscious urge on the part of a middle-aged and perhaps chubby lady to dress up in a pretty name and curl up on the sofa like a pussy cat."

These words are about the early 1900s; the first books that Nabokov read as a child were in English, including *Wonderland*, which he read in 1906. The quote resonates strangely if one looks at the next decade through all the war and revolution and Civil War. (My own grandmother referred to the pre-1914 years as a "time of peace." She never knew such a peace in Russia after the Great War.)

It is rather symbolic that the next two Russian *Wonderland* translations to emerge would both appear in 1923, and would be penned by two ideologically opposed poets—a young émigré, Vladimir Nabokov, who fled from the Crimea in 1919 to Europe, and his evil counterpart, Anatoly Frenkel, a Communist henchman who supplied the lyrics for the military marches of 1920–1940.

Further Evidence on the Banning of a Chinese Wonderland

HOWARD CHANG

This article aims to introduce further evidence to help clarify some of the fog surrounding the alleged banning of Y. R. Chao's Chinese translation of *Alice's Adventures in Wonderland* by order of Ho Chien, governor of Hunan Province, seemingly in 1931.

Referencing research provided by Sen Wong's article "An Early Alice in China: A Rumor and a Translation" (*KL* 89:16–19), Mark Burstein and Zonxin Feng closely examined the original news reports in their article "Another Ben Trovato" (*KL* 94:10). They concluded that the long-standing rumor of Alice's banning was not true and was based on a misunderstanding first reported in the *New York Times* and repeated by the *Straits Times* of Singapore. Many articles and books later repeated the reporting in the newspapers—most notably Anne Lyon Haight's *Banned Books* (1935).

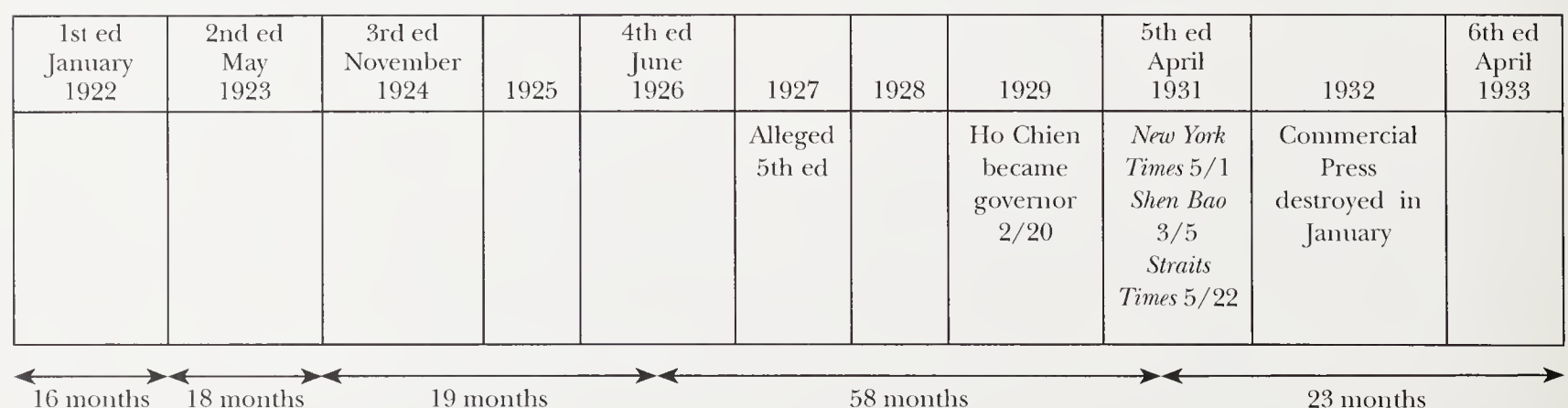
But there is more to the story. With due diligence, I have assembled a timeline of the six earliest editions of Dr. Chao's translation. The chart shown here was made by compiling the data from the copyright page of each edition, based on the Morgan Library's images.¹

shown by their long-delayed publication dates. The 6th edition was delayed because the Japanese began bombing in the area of the Commercial Press on January 28, 1932, ultimately burning it down. However, the wider gap before 1931 remains an open question.

When checking the history of the Commercial Press, I found that no major crisis had taken place during this period. The only hint of a slowdown in publication comes from a footnote, referring to the Students Edition of 1927, hidden at the bottom of page 62 of Warren Weaver's *Alice in Many Tongues*. (It is apparent that Weaver got the information about the Chinese translation from correspondence with Y. R. Chao.) This brings us back to the banning scenario:

General Ho Chien, Governor General of the Province of Hunan, issued an edict forbidding the use of this book in schools, on the grounds that it was degrading for human beings to converse with animals.

Because he came closest to the heart of the incident, Chao convinces me authoritatively. He provides details that are missing from Anne Lyon Haight's *Banned Books*. The footnote in Weaver's book suggests such



This chart shows the absurdity of the news reports. By the time two *Times* newspapers had published their coverage, the alleged banning had already been lifted, and the 5th edition had been in print for about one month. The chart also highlights the large gap between the 4th and 5th editions. As we can see, the first four editions appeared steadily at intervals of about 18 months on average, but the last two appear to have encountered major difficulties, as

additional information as the names of the publisher and translator, the edition involved, and the label "Students Edition." This information was unknown to readers of the two news reports and Haight's book. The label was a big surprise to us; it appeared only in the 1927 edition and would never have been known to us if not for Chao. The addition of this mysterious label and the description "forbidding the use of this

book in schools” seem to explain the real reason for the banning, which was lifted, causing the label to be removed.

Some mistakes on page 112 of Weaver’s book draw our attention to another surprising fact. In the table below, mistakes are indicated in **bold**:

CHECKLIST OF EDITIONS OF TRANSLATIONS	
DATE	REMARKS
Jan. 1922	1st Chinese ed.
Jan. 1923	2nd ed.
Nov. 1924	3rd ed.
June 1926	4th ed.
1927	Students Library Series, 5th ed.
April 5, 1931	6th ed.
April 1933	7th ed., 1st post-1932 ed.

Some corrections: “Jan. 1923” should be “May 1923”; “April 5, 1931” should be “April 1931”; and “6th” and “7th” should be corrected to “5th” and “6th,” respectively. Another irregularity surfaces after the correction is made: There are two 5th editions. This can be explained only by assuming that the publisher was under some kind of pressure to use the same edition number, possibly in a bid to conceal the fact that an earlier edition had been censored.

The emergence of the alleged first 5th edition adds further confusion. All Commercial Press editions published after the 1932 fire were labeled “Post-National Disaster,” generally known as a “post-1932.” But the later “5th edition” of 1927 simply dropped the label and became another “5th” edition following that of 1931. As a result, Chao’s *Wonderland* may have as many as three 5th editions in a row, an unusual case in the history of publishing.

But one thing that made me suspicious about the authenticity of Chao’s claim was that Ho Chien did not become governor until February 20, 1929, when the so-called 1927 edition was supposed to have been circulating for more than one year. Luckily, Chao confirmed the banning incident for the second time in the last paragraph of Chapter 16 in *Family of Chaos*, an autobiography by his wife, Buwei Yang, which he “put” (rather than “translated”) into English.² Incidentally, the confirmation was not contained in the Chinese version. This may explain why it is seldom known even to scholars in China: Few people would expect any voluntary addition to a translation when they have direct access to the original. It would also explain why Chao indicated on the title page that the story was “put into English by her husband.” (The data in square brackets below are my additions.)

I told about Yuen [Ren Chao]’s first visit to Changsha [the capital of Hunan] with Bertrand Russell, when [on October 26, 1920] he [Chao] faked a Hunanese accent and was asked when he had “returned to the province.” This time [1935], he found that his translation of Alice’s Adventures in Wonderland had been prohibited by Governor Ho Chien because it encouraged superstition. However, that lasted only a year or two.

No specific year of edition was mentioned, but the prohibition period of “a year or two” logically fits the time frame between February 1929, when Ho became governor, and April 1931, when the formal 5th edition was issued. Judging from this timeline, we can assume that the incident did not take place in 1931, as alleged in the two belated news reports, but in 1929.

Chao’s assertion about Ho’s banning seems to be quite clear, with the exception of the existence of the 1927 edition.² There are two possible explanations for this. The first is that the edition already existed when Ho became governor and ordered it to be suspended. This would inevitably leave some surviving copies circulating in the market, but Chao simply could not find one for Weaver at the time; nor have I been able to find one in libraries or rare-book stores in the present day. Weaver wrote on page 62 of his book that Princeton had one copy of this edition, but when I checked with the University, it was not in their collection.

The other possibility is that Chao made a mistake, saying 1927 when it should have been 1929. This is not impossible. Chao sometimes nodded—like Homer—about important dates.³ One time he mentioned that he got married “on June 21,” when it should have been June 1;⁴ and he wrote in a 1975 circular letter to his friends, which he called a “green letter,” that the Commercial Press had burned down in 1937, but the correct year was 1932.⁵

It would be fully justifiable for us to dismiss the alleged banning as untrue if we were limited only to the evidence in the two Times and Haight’s book, which are sparse in information and vague in language. But with the emergence of Chao’s expressive testimony, perhaps we should revisit the question of whether the banning happened.

¹ Nos. AAH 727–731, parts 1–3; thanks to the kind assistance of Jon Lindseth.

² Y. R. Chao’s *Complete Works*, Commercial Press, Beijing, 2007, Vol. 15B:612.

³ Horace in *Ars Poetica* (c.18 BCE), “*Indignor quandoque bonus dormitat Homerus*” (“I, too am indignant when the worthy Homer nods”). [The English proverb “Homer nods” or “Even Homer sometimes nods” is due to Dryden’s translation (1677). – Ed.]

⁴ *Complete Works* 15A:461.

⁵ Fourth Green Letter (Jan. 1, 1975), *Complete Works* 16:395.

The First Translation of *Wonderland* into Shor

LIUBOV' ARBAÇAKOVA & VICTOR FET

In January 2017, Evertype published the first *Wonderland* translation into Shor, entitled *Алисаның қайғаллығ Черинде полған чоруқтары* (*Alisanın qayğallıǵ Cerinde polǵan coruqtarı*). The translation was done by Liubov' Arbaçakova, a native speaker of this rare Siberian language, as part of the ongoing project to translate *Wonderland* into the minority languages of Russia and other countries of the former USSR.

The Shor are a small indigenous ethnic group of southern Siberia, living in the south of the Kemerovo Province in Russia. The 2010 census listed only 12,888 Shor people. The Shor language belongs to the Khakas subgroup of the Uigur-Oguz group of Turkic languages. There are two dialects in the Shor language, Mras and Kondoma, as well as several local variants. The existing language textbooks are based on the Mras dialect.

However, Shor still has not fully developed into a literary language. Shor writing and literature emerged in the late nineteenth century through the efforts of Father Vasily Verbitsky (1827–1890), a Russian Orthodox missionary to the Altai, and Father Ivan Stygaşev (1861–1915), also a Russian Orthodox priest and the first native Shor writer. In 1938, the Mountain Shor territorial autonomy was dismantled, and the development of Shor literature was halted, although Shor writers continued to write in Russian until the 1970s. The 1980s saw an upheaval of the national self-identification of the Shor people. By the end of the twentieth century, a number of talented poets and writers had emerged who published in both Shor and Russian.

Unfortunately, modern Shor writers rarely translate from other languages. An exception is Gennadii Kostočakov, who since 2004 has translated several religious books from Russian into Shor for the Bible Translation Institute. He has also translated some Russian poems by Alexander Pushkin, Sergei Esenin, and Nikolai Rubtsov. However, there have been no translations of any English or other foreign literature into the Shor language.

The Shor translation of *Alice's Adventures in Wonderland* was based on the popular Russian translation of Nina Mikhailovna Demurova (1978, last published in 2016). A set of comparative advisory notes on the English text and Russian translations was compiled by Victor Fet, the coordinator of the translation project for Russia.

The translator, Liubov' Arbaçakova, is a linguist, an artist, and a poet (see www.anzass.ru) who studied in the Department of Shor Language and Literature of the Novokuznetsk Pedagogical Institute in 1989–1994. The standard Shor language taught there was based on the Mras dialect, but the translator is a native speaker of the Pızas (Çilissu-Anzass) variant of the Kondoma dialect of Shor. Working on the translation, she often used her native dialect, which is characterized, in particular, by a more palatalized pronunciation (e.g., *калеи kaleş* instead of the literary *қалаи qalaş*; *ује uye* instead of *уја uya*).

The two dialects also differ in their vocabulary, for example *јзе үге* “a house” was used instead of the literary *эм ёт*; *оңна оñna* “to know” instead of *уңна uñna*; *пойум/пойы poyum/poyı* “self” instead of *позум/позы pozum/pozy*; *индиг indig* “such” instead of *андығ andıǵ*; *оолстар oolstar* “children” instead of *оғаннар oǵannar*; *ужун ujun* “due to” instead of *үчүн üçün*; *илте ilte* “gloves, mittens” instead of *тапбақ tarbaq*.

Foreign words used in the Russian text were preserved mostly in their Russian form but with Shor affixes. In some cases, a Shor adaptation was used, for example in toponyms: *Австралияда Avstraliyada* “Australia,” *Наа Зеландияда Naa Zelandiyada* (“New Zealand”), *Парижтың столицазы Parijtiñ stolitsazy* “capital of Paris,” *Римнаның столицазы Rimnanyn stolitsazy* “capital of Rome.” Some foreign words were retained without adaptation, such as *реверанс reverans* “a courtsey,” *Лондон London*, and the like.

Sometimes it was difficult to render a Russian word in Shor, and a descriptive term was applied, for instance *кухарка kukharka* (“the cook”) was translated as *чиіш пыжырчытқан қат çiiş pijırçıtqan qat*, literally

“a woman who prepares food”; зал *zal* (“a hall”) погда қатпаш *poğda qatpaş*, literally “a big room.” Some words that are lost or nonexistent in Shor were appropriated from closely related languages such as Altai or Khakas, for example, for “hedgehog,” the Altai word кирпи *kirpi*; and for “mathematics,” the Khakas term пөгин пичик *pögin piçik*. Domestic cats in the translator’s native region are called машек *maşek*, an archaic Turkic word, which was chosen instead of the Mras (Northern) Shor көшке *köşke*, derived from the Russian кошка *koshka* (“a [female] cat”).

The translator also took liberties by localizing some words that did not affect the meaning of the text, for example қарағатығ *qarağatıǵ* “black currant” instead of апельсин *apelsin* (“orange [marmalade, jam]”); сынмаға *sinmaǵa* “[tasted like a] hazel grouse (*Tetrastes bonasia*, a common Siberian game bird)” instead of индейке *indeyke* “turkey.”

It was entirely possible to render the important phonetic wordplay pig/fig (Chapter VI) as шошқачак/шошқанақ *şoşqaçaq/şoşqanaq* (“piglet/little worm”): Сен нооны айттың: шошқачаққа ба чоқ шошқанаққа ба? *Sen noonı ayttıñ şoşqaçaqqa ba çok şoşqanaqqa ba?* (“Did you say pig or fig?”).

The school puns of the Gryphon and Mock Turtle included, in place of “Reeling and Writhing,” a rhyming pair Қырларға and Пағларға (*Qırlarǵa* and *Paǵlarǵa*, “Woodshaving and Knitting”) instead of Қырыларға and Пазарға (*Qırarǵa* and *Pazarǵa*, “Reading and Writing”). The four actions of arithmetic were: Қыжылыш, Сығыдыш, Қаргыш, Полуш (*Qıjlış*, *Sıǵıdış*, *Qargış*, *Poluş* “Hissing, Wailing, Cursing, Help-

ing”), which reflects Қожулуш, Шығарыш, Қадаш, Пөлүш (*Qojuluş*, *Şıǵarış*, *Qadaş*, *Poluş* “Addition, Subtraction, Multiplication, Division”).

Most other puns were also original, with some words borrowed from Demurova’s Russian text. Carroll’s “Mystery and Seaography” were rendered as Рифтери and Талайграфия (*Rifteri*, *Talaygrafia*, “Reefs, Seaography”) where Рифтери is a pun on Мифтери (*Mifteri* “Myths”), used by Demurova.

“Laughing and Grief” were rendered as Драматика, Қажан пилинге (*Dramatika*, *Qajan pilinge* “Drama, Understanding Jokes”), punning on Грамматика, Қазақ тилинге (*Grammatika*, *Qazaq tilinge* “Grammar, Russian Language”). For the sequence of three difficult subjects, “Drawling, Stretching, Fainting in Coils,” we chose сарғабыс (*sarǵabis* “Threshing”), мүйрүшкебис (*muuruşkebis* “Mooring”), and қайлабыс (*qaylabis* “Throat-Singing”). These are puns on сарнабыс (*sarnabis* “Singing”), сүрүшкебис (*suruşkebis* “Chasing [each other]”), and қаастабыс (*qaastabis* “Drawing”).

In difficult places employing phonetic puns (Chapter IX) or fish names (Chapter X), the translator attempted to find local Shor equivalents. In some cases, to make the language of the translation more diverse, metaphors were used that are found in Shor folklore, specifically in epic legends (алыптығ ныбак *alıptıǵ nıbak*). For instance, the description of the tears Alice sheds was rendered through a folkloric ақ мончук чилеп *aq monçuq çilep* (“tears rolled down as white beads”). For the enraged Queen, another epic formula was used: Қаннаң қызыл шырайы қара парға кептелча *Qannañ qızıl şırayı, qara paǵǵa keptelça* (“face, redder than blood, turned black as liver”). Traditional Shor double words were also used, such as шала-шула *şala-şula* “a little”; аара-пеере *aara-peere* “back and forth”) as well as idioms, such as улуг обал, улуг кей полча *uluǵ obal, uluǵ key polça* (“a great woe, a great sorrow”).

Taking the advice of Michael Everson and Victor Fet, the translator has slightly “domesticated” the text to make young Shor readers more familiar with the history of their people. As Alice addresses the Mouse in Shor (Chapter II), she mentions Father Verbitsky, the first Orthodox Christian missionary who came to Mountain Shoria in the mid-nineteenth century. In addition to his religious mission to baptize the Shor people, Verbitsky also collected linguistic and folkloric material. Alice says: “Ажа, ол қазақтардың төлү-сөөгүнең шыққан шнақ? Минара Вербицкий теп Миссионербе қоже чүс-келген . . .” “*Aja, ol qazaqtardıñ tölü-sööğüneñ şıqqan şnaq? Minara Verbitskiy tep Missionerbe qoje çüs-kelgen . . .*” (“I daresay it’s a Russian mouse, come over with the Missionary Verbitsky—”)

In Chapter III, the Mouse’s “dry lecture” is related to its “Shor identity” and discusses the historical events of the seventeenth century, when the Russian



Cossacks began their conquest of the “indigenous people (Russ. *inorodtsy*) of the Kuznetsk Region,” that is, the Shor. Kanza Peg, mentioned in this text, is a legendary warrior who fought the invaders. In 1998, the audio version of the Kanza Peg legend was recorded by the outstanding Shor folk performer V. E. Tannagaşev. “Қанза Пег—пистиң тадар қааны полған. Ол қазақ қааныба шағлажып, қынаттырып, Прас иштибе тезип шыққан. Ол Прастың иштибе шығып, өре Қазас қайазында орта түжүнде қуй пар. . . . Алып полған-но Қанза Пег! Ол қазақ шериглери адын шежб-алып, адының кузуруғунға пағлап-келип, сөртеп салға ал-эндилер. Қанза Пегди ол салба Том теп тураға ал-эндилер. Парчын Том тураның қалық поң керсезин тапты. . . . Қанза Пегдин оолағы तेze ол теспарған, қазақ қаанға парыбыстыр. Қазақ қааны шағлаттырған кижі полтур, ыларды чадып, улуг алыпқа өс-партырно.” “*Qanza Peg—pistiñ tadar qaanı Prastiñ iştibe şığıp, öre Qazas qayazında orta tüjünde quy par. . . . Alıp polğan-no Qanza Peg! Ol qazaq şerigleri adın şejb-alıp, adınıñ quzuruğunğa pağlap-kelip, sörtep salğa al-éndiler. Qanza Pegdi ol salba Tom tep turağa al-éndiler. Parçın Tom turanıñ qalıq poñ kersezin taptı. . . . Qanza Pegdin oolağı teze ol tesparğan, qazaq qaanğa parıbıstır. Qazaq qaanı şağlattırğan kiji poltur, ıkardı çadıp, uluğ alıpqa öspartır-no.*” (“Kanza Peg was our Shor khan. When he fought the Russian khan, he fell back; up the Mrassu River he was pushed. On the Mrassu River, there is a Kazas Rock, in this Kazas Rock there is a cave. . . . A true warrior was Kanza Peg! The Cossaks took Kanza Peg’s horse, tied Kanza Peg to the horse’s tail, dragged him down. On a raft they took him, all the way down the river, to the Tomsk Town they brought him. When Kanza Peg was brought to the Tomsk town, all the townfolk saw how clever he was. . . . Kanza Peg’s son, a boy who ran away, went to the Russian khan. The Russian khan was also a fighting man; he took the boy under his care; the boy grew up to be a great *alyp*, a great warrior—”).

Instead of “Tis the voice of the Lobster” (Chapter X), the translator wrote a parody of the Shor folk

song “Қартыға қуштуң . . .” “*Qartıǵa quštuñ . . .*” (“The Hawk-Bird . . .”). In the same chapter, the Mock Turtle’s “Beautiful Soup” song was adapted to talk about талгэн *talgén*, a Shor ethnic dish made of fried and ground barley. The Duchess’s song (Chapter VI) parodies a Shor lullaby “Пай-пай, палымай” “*Pay-pay, palmay*” (“Pai-pai, my baby”). For “How doth the little crocodile” (Chapter II), the little crocodile was replaced by a little red-brow capercaillie (*Tetrao urogallus*, another common Siberian game bird): “Қайде қызыл көстиг пегемеш” “*Qaide qızıl köstig pegemeş.*”

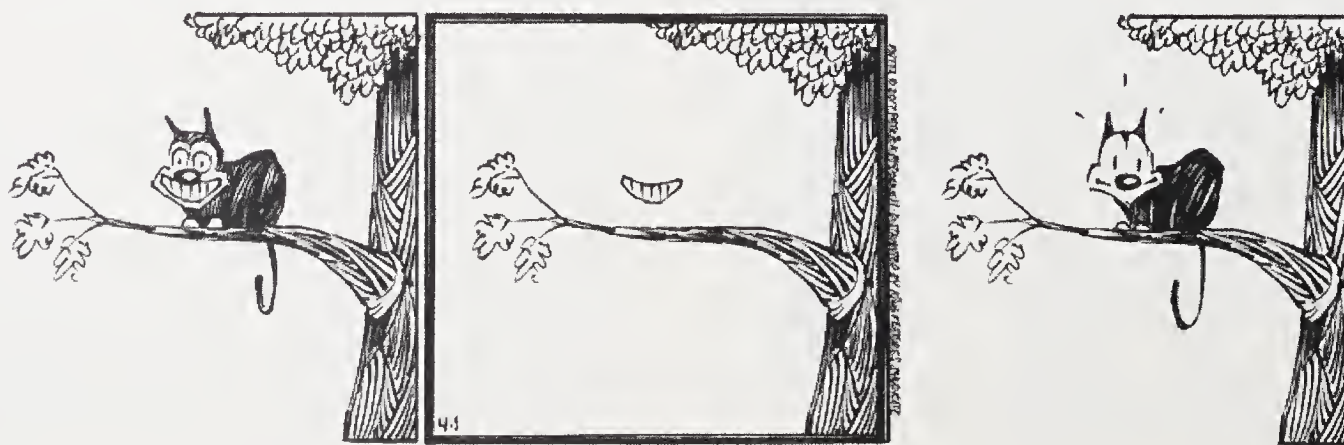
Some character names have been domesticated as well. The White Rabbit’s servant, Pat, became in Shor Чалчы *Çalçy* (“a hired hand”). Two of the treacle-well girls were named Элша (*Elşa*, instead of *Elsie*), to designate Lorina Charlotte’s initials Л. Ш. (read as El Şa) and Лиаса (*Liasa*, instead of *Lacie*), an anagram of Алиса (*Alisa*).

Finally, the Mock Turtle, following Tenniel’s illustrations, was named a “Calf-Head Turtle,” Пызапаш Ташпаға *Pızapaş Taşpağa*. Here, Пызапаш *Pızapaş* is derived from пыза *pıza* “calf” and паш *paş* “head.” However, the word “Turtle,” Ташпаға *Taşpağa*, did not exist in Shor and was constructed according to the model offered by other Turkic languages—literally, a “stone frog”), from таш *taş* “stone” and паға *pağa* “frog.” There are frogs in Siberia, but there are no turtles!

We thank the “Alice150” project leader, Jon Lindseth, the publisher Michael Everson, and Svetlana Pavlovna Rozhnova (Novosibirsk, Russia) who introduced the translator to this project. We especially thank a prominent Turkology scholar, Irina Anatolievna Nevskaya (Frankfurt, Germany), who read the translation and made a number of valuable comments.

Liubov’ Arbaçakova lives in Mezhdurechensk-Taştagol, Kemerovo Province, Russian Federation, and Victor Fet in Huntington, West Virginia.

Patrick O’Donnell, Mutts, 4/1/17



ARCANE ILLUSTRATORS: MICHEL OLYFF & PÉTRA WÉRLE

MARK BURSTEIN

The *Rectory Umbrella*, the seventh of Carroll's domestic magazines "for the amusement of his brothers and sisters," was hand-written and illustrated when he was in his late teens. Its humorous texts have seen publication only in typescript form, with most of the illustrations. Cassell & Company, London, issued them in 1932, and Dover reprinted them in paperback in 1971. However, these days you can actually see Carroll's original ms., digitized from the Harcourt Amory collection at Harvard's Houghton Library, at [iif.lib.harvard.edu/manifests/view/drs:10267096\\$1i](http://iif.lib.harvard.edu/manifests/view/drs:10267096$1i).

Four of its articles were a series titled "Zoological Papers": No. 1: "Pixies," No. 2: "The Lory," No. 3: "Fishes" [sic], and No. 4: "The One-Winged Dove." Aside from Carroll himself, only two artists have taken on the challenge of illustrating these tales: Michel Olyff in 1950 and Pétra Werlé in 1988, hence their sharing of this issue's column. Both used the French translations of the great Henri Parisot. (More of Parisot's translations of Carrollian juvenilia can be seen in *KL* 88:8-9.)

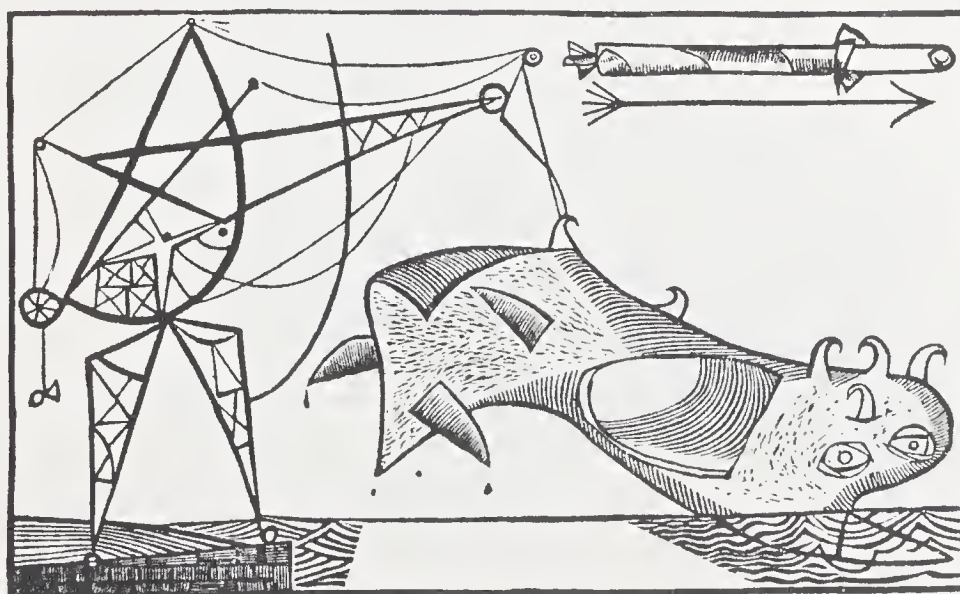
Michel Olyff was born in Antwerp in 1927, the son of a mining engineer, Hubert Olyff (1900–1977), who was also a painter and illustrator, usually under the *nom de pinceau* Bizuth. After the War, Michel Olyff studied book illustration at L'École de la Cambre, a renowned architecture and visual arts school in Brussels, at which he later taught. His career took off in 1948 when he co-founded Les Ateliers du Marais,

which soon became the headquarters of a new avant-garde art movement known as CoBrA (**C**openhagen-**B**russels-**A**msterdam) under the leadership of Christian Dotremont. The CoBrA manifesto, *La cause était entendue* (The Case Was Settled) was a play on the surrealist manifesto of the previous year, *La cause est entendue* (The Case Is Settled). CoBrA declared a revolution against the establishment and protested against the oppressive atmosphere of a war-torn Europe, not to mention naturalism, abstractionism, and surrealism—although Paul Klee and Joan Miró received their approval. CoBrA managed to organize only two major exhibitions before internal strife brought about its demise just three years later. But CoBrA's passion for spontaneity, with inspirations from African folk art, myth, folklore, mysticism, and children's drawings, was an important nexus of the modern art movement in Holland.

Olyff worked in many media throughout his long life: logos, posters, drawings, paintings, books, linoleum- and woodcuts, lithographs, and letters. His eightieth birthday was celebrated in 2007 with two major exhibitions, and he is still going strong at eighty-nine today.

The first *Notes de Zoologie*, illuminated with four images by Olyff, was published in an edition of 1,000 by Éditions CoBrA in May, 1950, at the movement's peak. An introduction by Christian Dotremont discussed the relation of Carroll to Alfred Jarry, Raymond Roussel, and the physics of Einstein and Heisenberg.

Michel Olyff





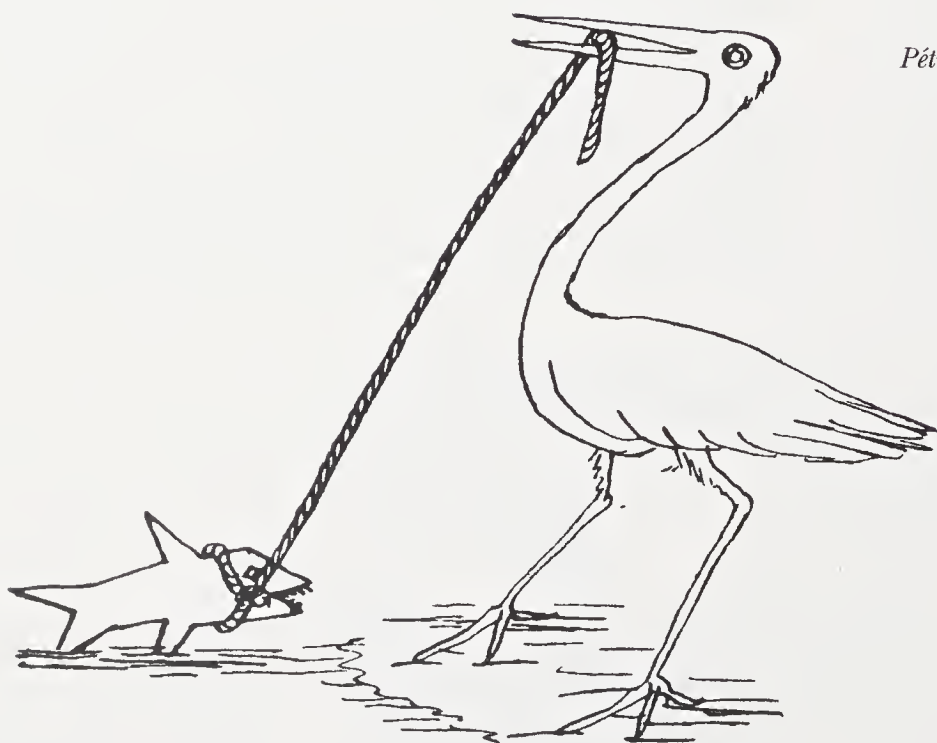
A daughter of a sailor, **Pétra Werlé** was born in 1956 in Strasbourg, France, and spent her early years on the family boat. At the age of twenty, she began to sculpt her first figures in bread crumbs, and has dedicated her life to this singular form of art. Her humorous, cartoonish molded figurines are a true delight to behold.

Werlé stages “scenes of revelry and mirth in which burlesque creatures in amorous pursuit, engaged in all sorts of acrobatic hijinks, are set in sober black boxes or under bell jars. . . . These sculptures of demure damsels and dapper dandies in ceremonial finery tell stories of love and lust, wonder and merriment, freedom and ritual, innocence and mischief. Bread she now uses only to mold, ever so delicately, faces and limbs. Her elves and coy ballerinas on parade are fashioned from a motley array of shells, moss, osprey feathers, body parts of butterflies, scarab beetles, larkspur moths, spider cocoons, diaphanous wings of iridescent bugs,” as her website puts it. She has been widely exhibited and published and maintains a delightful website at petra-werle.fr.

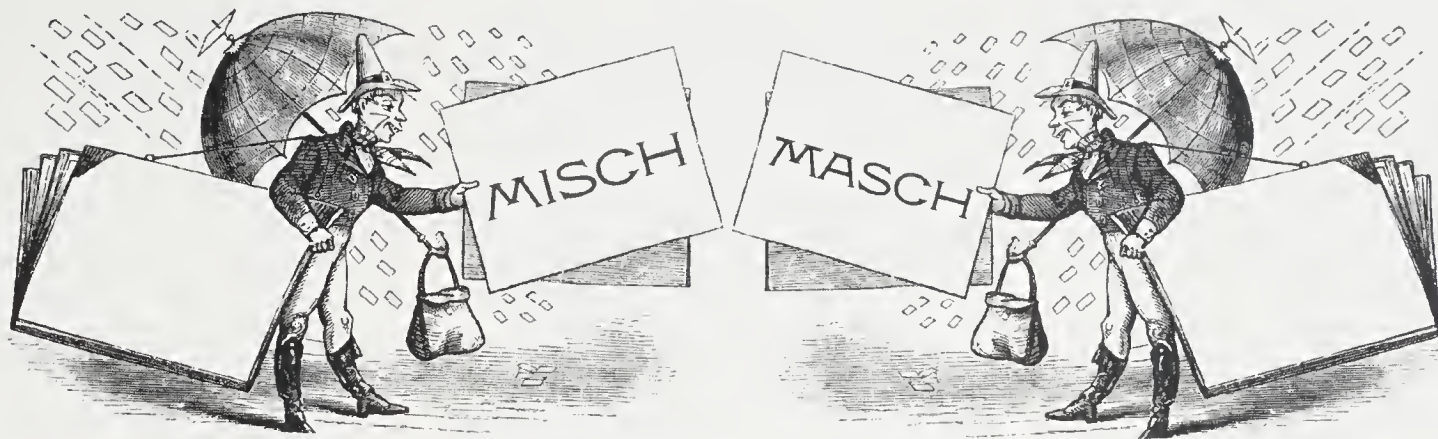
The second *Notes de Zoologie* was published by Editions Baby Lone of Strasbourg in a fine-press bilingual edition of 95 copies in 1988, with seven etchings and eleven vignettes by Werlé, four of the vignettes “after Lewis Carroll.” One of the etchings is a full two-page spread with a pop-up layer. This seems to be her only foray into book illustration that does not involve photographs of her merry breaded creatures.



Pétra Werlé



C. L. Dodgson in “The Rectory Umbrella”



Leaves from The Deanery Garden



Further to the article “The Other Alice” by Mark Burstein (KL 97:54), and Christina Bjork’s delightful reply, may I comment on two other crucial differences between the two editions of *The Other Alice / The Story of Alice*?

In *The Other Alice* (i.e., the American edition), on page 24, Alice is pictured standing up in a bathtub with a towel around her, but in the British edition, she is naked (as originally intended by Christina and the illustrator, Inga-Karin Eriksson). Christina tells me that “the American editors told us that the book would be absolutely ‘unsellable’ in the USA without the towel. School librarians would faint if they saw a naked child in a children’s book; parents would never touch it. So we had to choose: no towel, no book—or a

towel and an American edition. I’m so happy that it was OK to be in a bathtub without a towel in the British edition. And none of the other editions (Swedish, Danish, German, Italian, Japanese, or the Russian) needed one.”

Then on page 36, the British version has a picture captioned



“Tom, the chimney-sweep, in *The Water Babies*, written in 1863 by Charles Kingsley, illustrated in 1885 by Linley Sambourne.” This picture is omitted from the American version. Now, is this because it shows a child who looks rather African-American, and the American editors thought it too controversial? Tom is, of course, a white English child, only apparently black from dirt in his work as a chimney sweep.

Christina commented, “Thank you for noticing that the little chimney sweep has disappeared in the American edition. We have not noticed that ourselves before. The Linley Sambourne drawing is in the Swedish, Danish, German, Italian, and Japanese editions. But strangely enough, not in the Russian, which appeared in the year 2000.”

Selwyn Goodacre

✱

I have been doing some thinking.

1. When Humpty Dumpty says “my name means the shape I am,” Carroll may have been referring to the fact that “Humpty Dumpty” may come from “Humped” and “Dumpy.”
2. When Alice points out that all the poetry that has been recited to her in *Looking-Glass* has been about fish, my belief has always been that this is a reference to the stereotype that cats like fish, as the Red and White Queens are Looking-Glass counterparts of Kitty and Snowdrop, Dinah’s kittens.
3. When the White Knight tells Alice her hair may blow off, it is a callback to when she is running with the Red Queen and worries the same thing.
4. Also, if the tree in the garden of live flowers goes “bough-wough,” perhaps it is a dogwood tree?

Fred Scher

✱

A fascinating glimpse into the society of Wonderland—and a commensurate measure of the White Rabbit’s snobbery—is afforded when he scornfully reveals in *Alice’s Adventures in Wonderland* that he does not know where to find apples. As rural readers will know, I refer of course to a root cellar. A hole is dug in the side of a hill, lined with grass, and fruit is carefully stored during the winter months. Anecdotal evidence recorded from various sources, including the late, the great Kit Miller of Montana, further indicates that the stored grass made a delicious salad. Perhaps a root cellar is also the source of the refreshing hay the White King enjoyed?

In any case, Pat knew what he was about when digging for apples.

Dr. B. Fernly Bowers, AB, ADE, AFA, AHA, AKC, AM, AMusA, ASCII, AA, AAA, AAGS, AAS, AFL-CIO, BA, BFA, BL, BM, BS, CF, COURAGE, COTE, CPBA, CRA, DD, DDPD, DDS, D.LITT, DoD, DPAQ, DVM, MA, MFA, MBA, MS, MAcc, MBA, MBT, ME, MFT, MHA, M&Ms, MSQW, NSFW, DDS, DM, PhD, MD, LLD, AAS, AS, DPT, EdD, JD, MD, PhamD, PHD, WTF, etc. Beethoven, California

[*Dr. Bowers’ seminal study CD × Three: The Mutual Influences of Charles Darwin, Charles Dickens, & Charles Dodgson will be published next year. Each volume will also be available audibly on LP and CD. – Ed*]



✱

I still think the costume was both sinister and indecent, but I admit that my memory of the poor lady has become hopelessly mixed up with the pictures of the Duchess in *Alice Through the Looking-glass*.

Gwen Raverat, Period Piece, W. W. Norton and Company, New York, 1952

Dodgson came up with a pen name . . . it was a pun, inevitably. The tale begins with Alice lolling under under a tree in high summer and failing to read her book. . . . We do not need the aid of Freud to work out that this little girl, eight years out of it, is “returning to the womb.” . . . Alice wakes up with dead leaves brushing her face. It was spring, and now it’s autumn. The little girl is growing up.

John Sutherland, Literary Wonderlands, Laura Miller, ed., Black Dog, London, 2016

✱

Everybody’s path crossed with hers at the same moment, as soon as she emerged she was unconstrained by space and time, with not one path to cross but all paths—they were all hers, like the Queen in *Alice in Wonderland*, all ways were her way—and of course millions of people felt as I did.

Zadie Smith, Swing Time, Penguin Press, New York, 2016

“I daresay you haven’t had much practice,” said the Queen. “When I was your age, I always did it for half-an-hour a day. Why, sometimes I’ve believed as many as six impossible things before breakfast.”-

Attributed to AAIW in Masterful Marks, Cartoonists Who Changed the World by Monte Beauchamp, Simon and Schuster, New York, 2014

Dodgson, by the way, liked to drink his sherry while walking about the room. He never ate lunch, but at midday he got through a fair amount of sherry, while walking a quarter of a mile or so.

Robertson Davies, “Lewis Carroll in the Theatre,” Happy Alchemy: On the Pleasures of Music and the Theatre, edited by Jennifer Surridge and Brenda Davies, Penguin Group, New York, 1998 [The entire article, too long to reproduce here, is well worth reading — Ed.]

Mrs. Meadows had made her a lunch, and found an old lunch box. Katherine held it a little high and forward, because it was one of the prettiest things she had ever seen. There was a picture from *Alice in Wonderland* on its side.

Elizabeth Strout, Abide with Me, Random House, New York, 2006

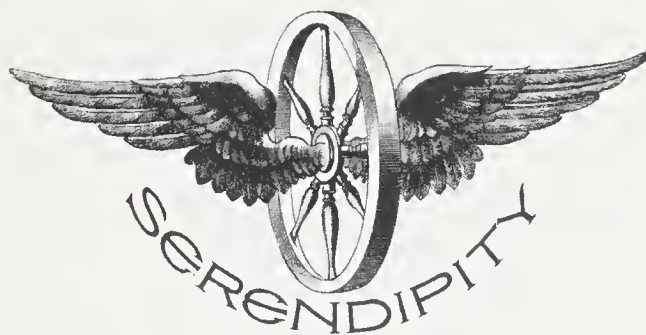
[Krazy Kat] is what might be called the internecine school of humor: either you are pro-Kat and pity the antis, or you are anti-Kat and *conspuez les pros*. It’s like *Alice in Wonderland* or French oysters: you worship or loathe.

Deems Taylor, “America’s First Dramatic Composer,” Vanity Fair, April 1922

She took Lila into a room that resembled nothing so much as Lila’s idea of the old sheep’s shop in *Alice in Wonderland*.

Joanna Trollope writing as Caroline Harvey, The Brass Dolphin, Viking, New York, 1997

The whole stanza, translated into modern English from Anglo-Saxon means, “it was evening,



The first thing I did was visit Aslan, then Mowgli, and Jo and Meg. I had read them so many times, it felt like we were friends. . . . Tilly pointed at books she wanted, and I left her reading *Alice in Wonderland* on a very small chair in front of a very small table.

Joanna Cannon, The Trouble with Goats and Sheep, Scribner, New York, 2015

A.J.’s first impulse is to cover Maya’s eyes, but then he laughs. Had Friedman actually traveled on the plane with drug paraphernalia? He turns to his daughter. “Maya, do you remember when we read *Alice’s Adventures in Wonderland* last year?”

Gabrielle Zevin, The Storied Life of A. J. Fikry, Algonquin Books, Chapel Hill, 2014

and the smooth active badgers were scratching and boring holes in the hillside; all unhappy were the parrots; and the grave turtles squeaked out.”

Robertson Davies, “Lewis Carroll in the Theatre,” Happy Alchemy: On the Pleasures of Music and the Theatre, edited by Jennifer Surridge and Brenda Davies, Penguin Group, New York, 1998

Wallace Wood and Roald Dahl would have made an ideal match, with Wood gleefully depicting malice in candyland.

Bob Steward, “Chocolate-Covered Wood,” The Life and Legend of Wallace Wood Vol. 1, Seattle, Fantagraphics, 2017, discussing Wood’s unpublished drawings for Charlie and the Chocolate Factory (1964)

In his secret diary, Konstantin Umansky, a Soviet diplomat stationed in the U.S., related President Roosevelt’s table-talk with the notorious Stalinist activist Anna Louise Strong (1895–1970) on January 30, 1939. Strong, who was Umansky’s willing informer, dined with FDR and his relatives. After talking international politics, the conversation veered to hare hunting, in context of the French closing of the Indochina-Chinese border. FDR said “. . . the French cannot even be compared to the hares. They resemble ‘white rabbits’ with albino eyes.” (“[The] white rabbit,” noted Umansky, “is a character from the famous fairy-tale *Alice in Wonderland*, an embodiment of being lost.”).

“From the secret diary of K. A. Umansky,” in Documents of Foreign Policy, 1994. Translated by Victor Fet

—*—
People who want to go down the rabbit hole can, but it's not what we put on the bag.

Tony Konecny, head of Local Coffee's operations, quoted by Oliver Strand in "Has Coffee Gotten Too Fancy?", New York Times, April 10, 2017

—*—
"Oh dear! Oh, my ears and whiskers!" I groaned to myself as the psychic Matron blundered on, addressing her remarks to the learned Judge.

John Mortimer, "Rumpole and the Dear Departed," Regina vs. Rumpole, Allen Lane, London, 1981

—*—
In case someone should be watching me through a peephole, I . . . arranged my features into what I thought might pass for eager efficiency: one elbow crooked and slightly raised, brows slightly beetled, lips lightly pursed—a cross between a Post Office telegraph boy and Alice's white rabbit.

Alan Bradley, Thrice the Brindled Cat Hath Mew'd, Delacorte Press, New York, 2016

—*—
There were hardly enough drowning young ladies to go round, and "one poor tiger didn't get a Christian"; especially as Cordelia managed to climb back into the boat by herself; but for a minute the Ouse was rather like Alice's Pool of Tears, when all the animals were swimming about.

Gwen Raverat, Period Piece, W. W. Norton & Company, New York, 1952

—*—
On the window ledge beside them is a Cheshire-like cat with dark ivy growing from his back.

Alice McDermott, A Bigamist's Daughter, Random House, New York, 1982

—*—
Later, much later, my mother tells me about Wendy growing too big for her little house, and her arms and legs are poking out of it, so she looks like she is wearing a dress that has shrunk in the wash; and I say no, that was Alice in Wonderland, after she has eaten the cake that make her suddenly expand.

Justine Picardie, My Mother's Wedding Dress, Bloomsbury, New York and London, 2005

—*—
The Red Queen hypothesis — adapt or die—offers a particularly dour outlook for those who measure their pulse online.

Kaitlin Phillips, reviewing Sympathy by Olivia Sudjic, in the New York Times Book Review, April 16, 2017

—*—
Who needs elitist jabberwocky, when you've fed me glorious sex talk, bad hombres, Alicia Machado, "Celebrity Apprentice," Howard Stern . . .

Wajahat Ali, "At Least It Wasn't Boring," New York Times, October 20, 2016

—*—
O frabjous day! Calloo! Callay! The day that Obama was elected . . . both elated.

Antonia Fraser (diary entry, recalling conversation with the terminally ill Harold Pinter), Must You Go?, Doubleday, New York, 2010

—*—
In his Feb. 10 column, "The Art of the Racket," George F. Will quoted Sen. Eugene McCarthy's comment "Anything said three times in Washington becomes a fact." But McCarthy, a poet as well as a politician, was almost certainly paraphrasing that famous line "What I tell you three times is true," from Lewis Carroll's nonsense poem "The Hunting of the Snark." In that poem, the Bellman, who utters the line, leads his crew on a nonsensical quest ending in disaster.

August A. Imholtz, Jr., in a letter to the editor, The Washington Post, February 24, 2017

—*—
I brought my entire library out from Harvard; it would appear that the only books I needed to prepare me for today were *Alice in Wonderland*, the Marquis de Sade, and Machiavelli.

Kevin Starr on his first budgetary meeting with the San Francisco Board of Supervisors as City Librarian in 1978

—*—
Our happy holiday in the land of nonsense is over; we shall see no more its beautiful city, with the almost Biblical name of Bosh, nor the forests full of mares' nests, nor the fields of tares that are ripened only by moonshine. We shall meet no longer those delicious monsters that might have talked in the same wild club with the Snark and the Jabberwock or the Pobble or the Dong with the Luminous Nose.

G. K. Chesterton, Eugenics and Other Evils, Cassell, London, 1922

Ravings from The Writing Desk

OF STEPHANIE LOVETT

The LCSNA has always been fortunate in its friends—both within the membership and outside. All of our publications—noteworthy scholarly contributions, the overflowing *Knight Letter*, and many lovely amusements—have been the result of substantial gifts of the time and talents of LCSNA writers, artists, and editors. Forty-three years of meetings have happened because of the time and effort given by members to organize them, and because of the very kind hospitality of numerous institutions.

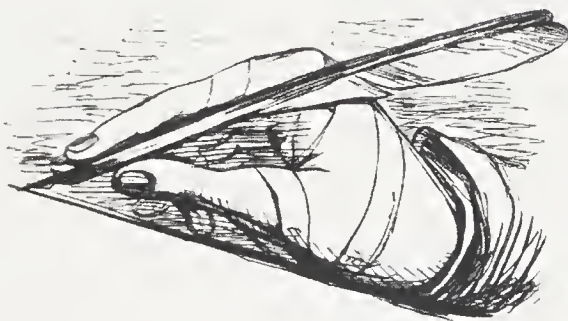
Our Spring 2017 gathering in the San Francisco Bay Area was a case in point. Our thanks go to Grant School principal Emily Todd for helping to organize the Reading, and to teacher Kathryn O'Neill and substitute teacher Mrs. Malone for sharing their classes with the Society. Attendees were enlightened and entertained by top-quality presentations the next day, prepared by our generous speakers, in the wonderful Koret Auditorium of the San Francisco Public Library, where the staff provided oversight and audio-visual help all day long. We were also the beneficiaries of the hospitality of the San Francisco Center for the Book, where we were welcomed to a reception amidst an exciting book-arts environment. On Sunday, we reveled in a charming day of conversation and learning at the beautiful home of Mark Burstein and Llisia Demetrios. And of course the presence of all the attendees was an act of generosity as well—about 70 people spent their time and money to be together and create a community around our shared and various interests, their beamish dispositions reflecting the sunshine all weekend. So, while contributions from the heart not just enable but *are* the functioning of the LCSNA all the year round, at meeting time it is especially apt to remind ourselves how lucky we are—and to offer our appreciation to meeting organizer Mark Burstein.

There's a project going on currently behind the scenes that I would like to share with the general membership. I am surprised not only by mentioning those forty-three years, but by realizing how many of those years have included me. I still think of myself as a junior member (and I'm sure those who remem-

ber me at 23 also do), but I've been around for three of those decades, so while I may not have improved much in knowledge in all that time, I do feel that I can point out how easy it is to allow time to pass and things to change without realizing that everything isn't what it used to be. One thing that has slid along down the stream in that meandering passage of time is the LCSNA's governing documents. Since our formation in 1974, we have had one revision of our constitution and by-laws, and the Board now finds that

these documents don't necessarily reflect how the Society conducts itself currently or how it sees itself in the future. We also lack any written policies and procedures to guide chairs of committees in conducting the business of the Society.

Being a pleasant and good-hearted bunch, the various officers and chairs of the LCSNA have not encountered difficulties due to this lapse, and I don't want to imply that we are in any sort of trouble, which we certainly are not. However, the Board would like to take steps to se-



cure the future of the organization and to make sure the smooth functioning we have enjoyed continues—underpinned by some deliberate decision making. To that end, we are looking at all of our governing documents—which you can, too, right on the Society’s website—and talking through what should be changed to reflect current practices and what could be changed to better chart a course for the future. The Board will eventually be presenting documents to the general membership for a vote, with rationales for changes clearly laid out. Some of you, however, may be interested in being more involved in this process. I am sure that within the Society’s membership we have lots of experience in nonprofits and community boards as well as business leadership, and I would be very interested in hearing opinions about matters large and small relating to how the LCSNA can best conduct itself. If there are those with greater nonprofit board/legal experience who would like to serve on an ad hoc committee for this project, I’d be happy to hear from you as well.

With our weekend in San Francisco already history, please note the meeting announcement in this issue [p. 29]. On Saturday October 28, we’ll be at the University of Delaware at Newark, which is exciting because this is a new institutional relationship for us. We are being welcomed by Prof. Mark Samuels Lerner, whose collection of Victoriana is held there at the Morris Library. Details of the program will be announced online; you can expect several new presenters! Newark, Delaware, is easily accessible from the Baltimore/DC area and is 45 minutes from the Philadelphia airport, so get this on your calendar now and start looking forward to our next Carrollian weekend!

In closing, I am returning to thinking about the gifts of amazing skills and oodles of time that allow the LCSNA to exist and to flourish and to make major contributions to the Carrollian and literary worlds. The LCSNA is boundlessly grateful to our current *Knight Letter* editor, Chris Morgan. Thanks, Chris!



Brian Arel
Bosmi Arens
Brianna Bailey
Sarah Barthelow
Tara Bryan
Jasmine Elizabeth Butcher
California State University, Fresno
Stepanie Chadwick
Howard Chang
Mathew Clark
Yiwen Dai
Juliana Fehr
Galen Fott

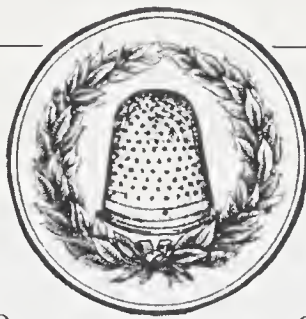
Cristian Guerrero
Charles M. Hancher
Alex Haney
Don Hamilton
Michael Kirby
Harry Levitt
David McGuire

Brenda M. Martin
Bruce Moorman
Frances L. Neagley
Robert Otten
Chandler Patton
Kelsey Rice
Danielle Roberts
Rebecca Rouse
Steven Schmidt
Jung-Ho Sohn
Christina Tall
Uriel Vanchestein
Jennifer Thorson
John M. Weems



ALL MUST HAVE PRIZES

JOEL BIRENBAUM



I've been collecting Alice memorabilia for 39 years, and, in that time, I've had periods when books and collectibles seemed to fall in my lap (not literally) one after another, and periods that felt like wandering through a collector desert. It's been slow going lately, but nothing will get the collecting juices flowing like hearing about an auction with 300 lots of an Alice collection containing over 3,000 items, that was 25 years in the making.

When I saw the notice of the Thomas and Greta Schuster collection to be auctioned at Mallams in Oxford on February 8, 2017, my imagination soared. I ran to my computer and brought up their website, only to learn that the catalog of items to be sold would not be online for a couple of days. Those were two very long days. The anticipation of what was to come dulled my senses to all other stimuli.

Below I will relate my reactions to some of the collectible lots, but none of the book lots. The listing did not have descriptions of conditions of items being sold, and that made it almost impossible to grade the books. The dollar figures below are based on an exchange rate of \$1.25 per pound and a buyer's premium of 20% plus VAT of 4%.

The first lot that caught my eye was composed of two toffee tins dated 1950 in the catalog. Each tin was illustrated: one was Alice, and the other was the White Rabbit as Herald. Each character has a head and arms made of cardboard that are attached by a single metal fastener, which allows them to be rotated. Normally they were given to a child before (or after) the toffee was consumed, to use as a toy. You can imagine that not many survived this ordeal, so \$900 for two tins in mint condition, would be considered a bargain, notwithstanding the pre-sale estimate of 100–150 pounds. No, I was not the buyer. I have previously seen three of these tins described as Lyon's Toffee tins circa 1930s, which sold for about \$900 each. I don't know which date is correct. I do know there were ten character tins in this set.

The next lot to surprise me was a mixed set of tins. Notably, there were six Mazawattee Tea tins and

two Jacobs biscuit tins. I had never seen a single Jacobs biscuit tin for sale in all my years of collecting, so I almost couldn't believe my eyes.

After I regained my composure, I noticed that all of these were in pretty marginal condition. Still the lot sold for \$1,060, which might have been the price of one Jacobs tin in good condition.

Another bargain to be had was a set of eleven pottery figures that were unattributed. As an American collector, I recognized these as Brayton Laguna figures made in California. I did find out that six of the figures had flaws in the form of small chips and paint chips. The lot sold for \$90, and I could kick myself for

not having put in a bid. The figures once listed for \$200 to \$400 each, and even now would fetch between \$150 to \$250 each. I have none of these figures in my collection. It shows that a knowledgeable collector can still make huge errors in judgment.

Interesting sets of items by the same manufacturer were spread over a large number of lots. One example was nine lots of Peggie Foy figures. One of the lots had four figures, one of which was the Mad Tea Party. I have this figure, but it is in the form of a lamp base. I always thought it was

by Foy, but I didn't know for sure. I still don't know if this was an original figure that was drilled out to make a lamp, or a lamp made as a later copy of the original. By the way, this lot sold for \$150. Another multi-lot group was of porcelain dinnerware made by Martien Levien in Germany in the early 1900s. These items have green backgrounds and different Alice characters on them. There were ten lots of which only three sold. The unsold lots were clearly not in good condition.

I could go on and on, but maybe it would be better if you looked at the catalog online. The catalog with prices realized is found at <http://tinyurl.com/kcowmr6>, and a copy of the catalog with pre-sale estimates is at <http://tinyurl.com/m89vvgq>. The total hammer price realized for all of the Alice lots was \$88,000, which signals that this was a buyer's market. If only I had been in attendance.



Two rare 1930s toffee tins

Mallams Auctioneers

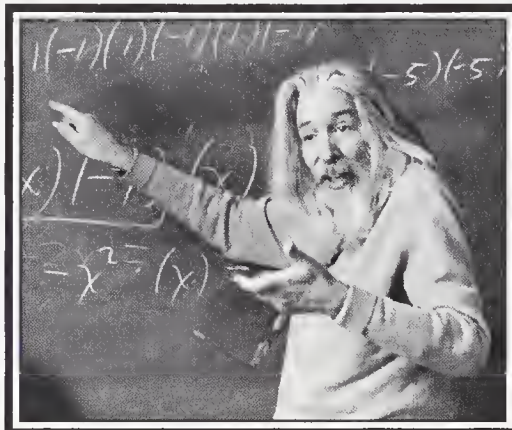
In Memoriam



Raymond Smullyan

May 25, 1919 – February 6, 2017

The mad, mathematical, musical, magical, and thoroughly Carrollian logician, metalogician, and Taoist Raymond Smullyan has passed away at the age of 97. Renowned for his Dickensian/Gandalfian appearance, mind-bending logic puzzles and paradoxes, cornucopia of books, magic tricks, and brilliant performances, and recitals or improvisations at the piano, Smullyan will be particularly remembered by Carrollians for the chapter “Alice in the Forest of Forgetfulness” in *What Is*



the Name of This Book? (1978), the book *Alice in Puzzle-Land: A Carrollian Tale for Children Under Eighty* (1982), and his extremely droll lecture, “Carrollian Logic,” at our fall 2012 gathering in New York (*KL* 89:5), not to mention his close-up magic tricks at dinner that night. (Typically, his opening remark in his talk to us—“Before I begin speaking, I have something to say . . .”—was followed by a very long pause.) Smullyan wrote several memoirs, and is the subject of the 2001 documentary *This Film Needs No Title*.

In Ray [Smullyan]’s nonsense world there are also two Alices: a friend of Ray’s, and the imaginary Alice of his first book. Carroll would have loved them both. And he would have been delighted by Ray’s looking-glass package that unwraps itself only when you try to wrap it, and a hundred other whimsies that Carroll might have thought of himself if he had been capable of dreaming up Raymond Smullyan.

– Martin Gardner, *Introduction to Alice in Puzzle-Land*

“Why should I worry about dying? It’s not going to happen in my lifetime!”

– R. Smullyan

In Memoriam

Nancy Willard

June 26, 1936 – February 19, 2017

Nancy Willard, a prolific author whose seventy books of poems and fiction enchanted children and adults alike with a lyrical blend of fanciful illusion and stark reality, passed away in February at her home in Poughkeepsie, N.Y. While she was best known for her children's books, Nancy also wrote novels for adults and taught creative writing at Vassar from 1965 until she retired in 2013.

Her 1982 picture book *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers* was the first volume of poetry to receive the Newbery Medal; it also received a Caldecott Honor for its illustrations by Alice and Martin Provensen.

Nancy was a strong supporter of the LC-SNA, frequently sending items for mention in



Taken by her husband, photographer Eric Lindbloom, in 1998

FarFlung and donations for auctions. She encouraged her best students at Vassar to submit their essays to the *KL* for publication, and some of these were published. Nancy spoke at our Fall 2008 gathering, describing how her favorite passages in the *Alice* books taught her about narrative technique. Her talk was published in *KL* 81 (Winter 2008) and later reprinted in Vassar's catalogue for its Alice150 exhibition, *The*

Age of Alice: Fairy Tales, Fantasy, and Nonsense in Victorian England. She also wrote the foreword to the Aladdin Classics edition of *Wonderland* (2000), commending Carroll's storytelling abilities in a book that she first encountered at the age of eight and couldn't stop laughing at.

Most of us grow up and put magic away with other childish things. But I think we can all remember a time when magic was as real to us as science, and the things we couldn't see were as important as the things we could. I believe that all small children and some adults hold this view together with the scientific ones. I also believe that the great books for children come from those writers who hold both.

– Nancy Willard, *Writer magazine*



Long Live The LCSNA!

THE BRINGING-TOGETHER OF THE BOOJUM

A BALLAD OF A BILLION BITS

VICTOR FET

[Editor's note: The well-known Carrollian Byron Sewell will be familiar to most Knight Letter readers. Byron has illustrated many books for Everttype and written many Snarkiana fan prose pieces for them. This affectionate tribute to him, done in the style of The Hunting of the Snark, is by his friend Victor Fet, who applies what Snark scholars call the "B-principle," a reference to the Snark crew's names, which all begin with B (as does the dreaded Boojum's

name). Following this principle, Byron can only draw things that start with the letter B, much like the treacle well girls mentioned in the Mad Tea-Party chapter, who only drew things that start with M. Victor gave a fascinating talk about Russian translations of The Snark at the Spring, 2016 LCSNA meeting, and his new Russian Snark translation was published by Everttype in 2016.]

To Byron W. Sewell

"Just the time for a Boojum!" thought Byron
with glee
As he finished his Everttype task,
Drawing muchness of people beginning with B:
Every man from a Brit to a Basque!

"I should picture a Boojum! I've said it again!
I just know what I want and I must!
"I will draw a true Boojum—since really I can!
And my Book will be published at last!

"I will conjure it up from some Billions of Bits,
As if I'd a silicon mind—
Since for Boojums, I reckon, most anything fits,
All that starts with a B I can find!"

(He could draw it with grace, he could draw it
with glee,
But he came from a "trickly" old well,
And could only draw things that begin
with a B—
You may call it a curse or a spell.)

So he started to Bring every speck, every ring,
Every Boson, Byte, Bitcoin and Bot,
Not permitted to Google, he searched in
his Bing,
And Britannica helped him a lot.

He decided outright just to do Black-and-white;
He had limited colors to use:
There were Beige, Brown and Blue (with
a possible hue
From a Blueberry up to a Bruise).

Of the British affairs he was really quite fond,
And the Big Ben he easily drew;
He could draw Mr. Bean, he could draw
Mr. Bond,
And the Beatles (remarkable crew).

He has drawn Mr. Babbage (who invented the
Bit)
And the guy with the phone, Mr. Bell,
But when drawing his Brad, he just couldn't
draw Pitt,
So that didn't come out very well.

Many portraits were based on the plays by The
Bard:
Witty Benedick wooing a lass;
Skinny Brutus who drew an unfortunate card;
Bottom wearing the head of an ass.

There was Bolingbroke, later King Henry
the Fourth,
(Mr. Branagh inherits his crown);
All the Sirs and the Dames with historical names;
Beowulf, Bonaparte, and von Braun.

Bach, Beethoven and Blake he could draw in
one take;
Bush, Buffett, and Buddha and Brin,
Belshazzar and Björk, and the mayor
of New York,
And Baryshnikov, and Balanchine!

He has traveled around the world trying
to reach

Every Brook that is known to a man,
To explore every Bend, every Bench,
every Beach,
To collect every image he can.

He could go on a Boat, he could go on a Bus,
Since he couldn't by Plane or by Train.
There was Bruno, indeed; but no Sylvie, alas!
(And no Heart—only Belly and Brain).

On request from the others he drew various
Brothers:
Grimm, Marx, and especially Wright—
But just their last names made them all seem
the same:
Only Barnum, it seems, came out right.

He drew Beauties and Beasts, and
the Berenstain Bears,
Bilbo Baggins, with gold in his Bag;
Barbie (still in her Box), the Brers Rabbit
and Fox,
And the Burghers of old Brobdingnag.

He drew Black Kings and Queens
of the Looking-glass Land
(And the Whites he outlined with his Bic);
He would draw Bandersnatch—if he only
could catch
Things that run by so fearfully quick.

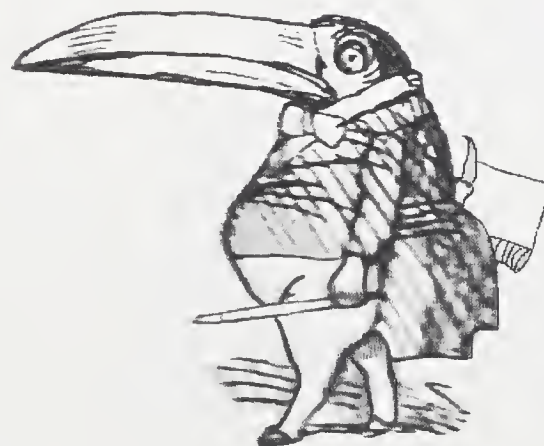
He drew maps of Belize, and Brno,
and Bombay,
And the Bottom of the Bering Sea
(Yet he couldn't draw Alice, who starts
with an A,
Or a Carroll, who starts with a C.)

Every wonderful thing from Brazil to Beijing
Byron drew—but it got very dark;
So he travelled Down Under, continued to
wonder,
And started to draw on some Bark.

The last we have heard, he was taken on Board
(Where he formed quite a team with
the Boots)
Near the Botany Bay—and they sail to this day,
And they learn to depict Bandicoots.

He is there, on that Brig, with his Billions of Bits:
Every Bit that is known to a man
He can easily tick with his Brilliant Bic
Since his Battle for Boojum Began.

Notwithstanding the sharks (and occasional
Snarks),
He is Beamish with grace and with glee,
He'll complete what he will: his remarkable skill
Brings together a Boojum, you see.



DOB & The ICD

BYRON SEWELL

A battle has broken out over efforts to classify Carrollian Book Collecting as a mental illness.

If you collect a lot of Lewis Carroll books (defined as having a personal collection of catalogued items “in the thousands”), you have a mental illness—at least according to the World Health Organization (WHO).

The WHO believes you suffer from “Dodgsonian Obsessive Bibliomania” (DOB) and wants to include that condition in the latest edition of its *International Classification of Diseases* (ICD), which is used along with the *Diagnostic and Statistical Manual of Mental Disorders* to treat mental illness. Both classifications are used in the United States.

But over two dozen academics in the fields of antiquarian media and investments are speaking out against the move in an open letter. They say that the empirical basis for the classification suffers from fundamental issues, and that formalizing the disorder—even as a proposal—will have negative medical, scientific, public health, societal, and human rights fallout.

For example, we might see premature applications of the diagnosis in the medical community and the treatment of abundant false-positive cases, especially for children, adolescents, and wealthy old people. Secondly, research will be locked into a confirmatory approach, rather than an exploration of the boundaries of normal versus pathological behavior. Thirdly, the healthy minority of Carrollian collectors (defined as having personal collection catalogues only “in the hundreds”) will be affected negatively. We

expect that the premature inclusion of DOB as a diagnosis in *ICD-11* will cause significant stigma to the thousands of bibliophiles of all ages who purchase Carrollian materials as part of a normal, healthy lifestyle.

The academics are concerned that the classification draws from low-quality research and that it leans too much on eBay abuse and gambling criteria (insanely believing that “someday this tattered early-American-pirated book printed on cheap acidic paper and with blurry Tenniel illustrations will be worth thousands of dollars”), and isn’t based on research into book pricing.

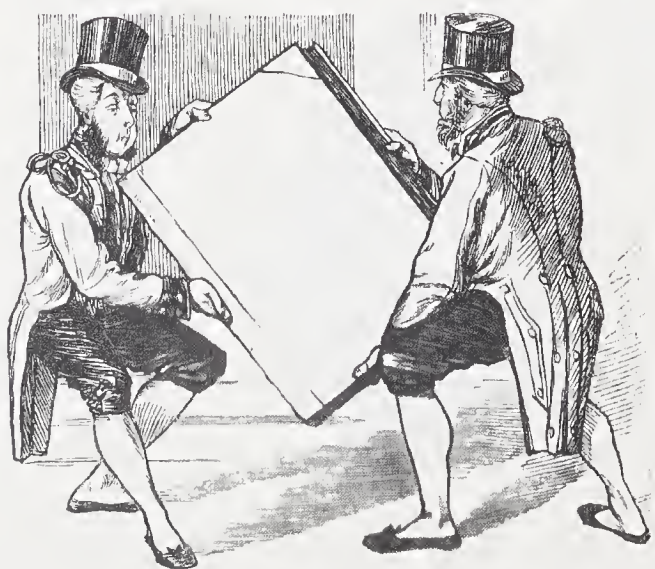
Dodgsonian Obsessive Bibliomania is defined as “persistent or recurrent collecting behavior characterized by an impaired control over purchase of poor-quality books at exorbitant prices.” In other words, it’s an addiction to buying books that are as common as dirt, yet falsely described as “scarce in any condition” or even “RARE!”

If DOB is included in the *ICD*, it could lead to restrictions on marketing and advertising for worthless mass-media editions, VHS video games, scratchy vinyl records, all Disney merchandise, inscribed first editions of the *Sylvie & Bruno* books, Chicken Little’s Press editions, and the like. It would also require large labels (with disgusting photographs of diseased brains) on all such materials, warning the gullible public of their health risks, like those seen on tobacco products.

“Using symptoms reminiscent of substance abuse to apply to Carrollian book collecting behaviors too often pathologizes normal book purchases and reading behavior, resulting in high false positive rates,” writes world-renowned bibliophile Dr. Edward Waxwing, PhD, DDS, XYZ.

“There is no evidence that Carrollian book collecting is actually any worse than collecting OZian tripe, Winnie the Poop, 1930s movie stills, Victorian albumen photographs of Oxford scenes, postcards, dolls in Alician-style dresses, and/or postage stamps, all of which represent a more significant addiction risk than many other potentially problematic behaviors, including sex, eating, overwork, overexercise, watching TV, Rugby, trainspotting, etc.,” says Waxwing.

If the DOB classification passes, can we expect to see a disorder for collecting Sewelliana, too?



“GIVE YOUR EVIDENCE,”

SAID THE KING

Mark Burstein

“Lewis Carroll’s *Migraine Experiences*,” an article by Dr. Klaus Podoll and Derek Robinson published in the UK medical journal *The Lancet* (April 17, 1999) and promulgated elsewhere (e.g., The Migraine Aura Foundation website), says that “new evidence supports the thesis that at least some of Alice’s adventures were based on Carroll’s personal migraine aura perceptions.” The major piece of evidence presented is a drawing by Carroll from his family magazine *The Rectory Umbrella*, in which an “elf-like figure” is missing part of his face and hand. “This odd omission appears to suggest a ‘rounded border defect . . . similar to that seen in a negative scotoma,’ according to the researchers. Negative scotomas, where patients cannot see objects that fall on certain parts of the retina, can occur in migraine auras.”

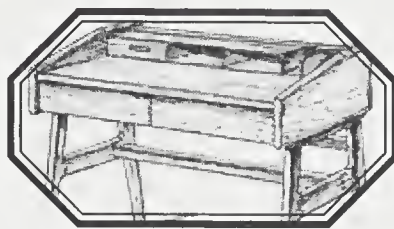
Small problem: The drawing they show, undoubtedly taken from the 1932 reprint *The Rectory Umbrella and Mischmasch* or, more likely, the 1971 Dover one, has a much more prosaic reason for its lacunae. Carroll, in fact, had finished the drawing, but the last page of the magazine had simply been torn at the corner at some point in its century-old history.



As printed in facsimile books



Carrollian Notes



Since the reprint volumes did not include an actual photograph of the page of the ms., this would have been overlooked by the researcher. The Amory Collection at Harvard owns the original magazine, and now has a digital scan online.

I should note that in a letter to the editor in *The Carrollian*, Issue 1 (Spring 1998), my late father, Sandor Burstein, agrees with the theory that Dodgson had a “migraine constellation” that accounts for many of his medical symptoms, and much has been written in both Carrollian and general literature about this possibility. Unlike my father, I am not a physician, nor a lawyer for that matter, but I can at least recommend that this *particular* piece of “evidence” be stricken from the record as inadmissible.

Thanks once again to Adriana Peliano for first noticing this oddity.

—*—
**AN ALICE MOSAIC IN THE
NATIONAL GALLERY**

Cindy Watter

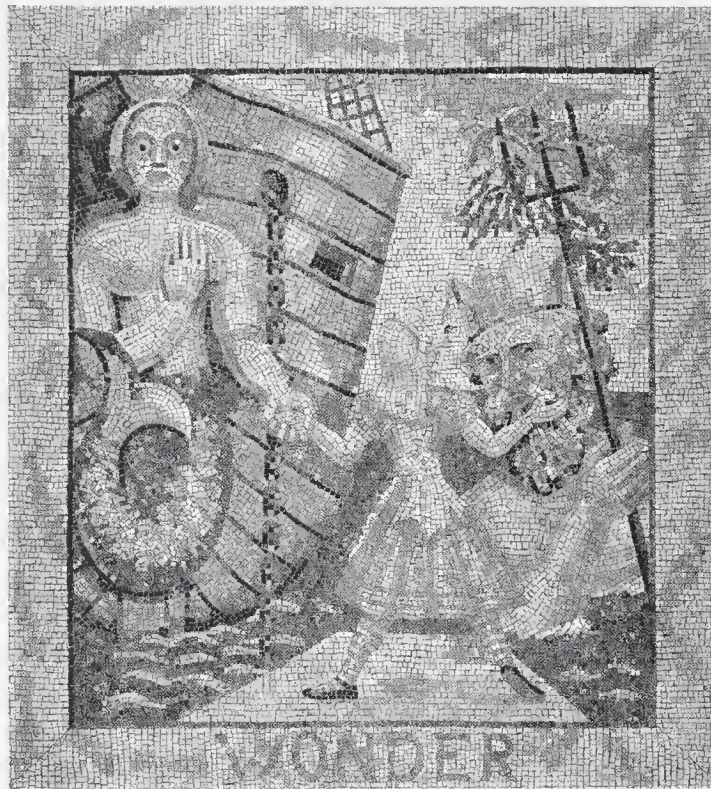
London’s National Gallery is widely considered the greatest repository of European paintings in the world. It is likely that most visitors enter the building, proceed up the staircase, and are so full of anticipation about what they are about to see that they pay no attention to what is underneath their feet, which is a pity. Two of the staircase landings and two vestibules on the sides have a remarkable quartet of mosaics as flooring, including one of Alice. They are a playful and original testimony to the interests, acquaintances, and indeed, the personality of their creator, Boris Anrep.

Boris Anrep (1883–1969) was a successful artist from Russia who lived in Paris when it wasn’t occupied by Nazis (at those times he lived in London). He was apparently a delightful personage who knew everyone worth knowing in several countries, and he was a welcome guest everywhere, from the bohemia of Hampstead to the drawing rooms of Mayfair. Anrep’s personal life made Lord Byron’s look like that of a Trappist monk, but his many connections undoubtedly helped him to raise necessary funds for his floor project. He was inspired to create it when



Image source: MS Eng 718, Houghton Library, Harvard University

Created by Boris Anrep,
© Anrep Estate



England, and the country was in a celebratory mood, having survived a long period of austerity after winning a war. Or maybe Anrep just liked the color.

In any case, the floors are not to be missed. Be warned: The museum guards are not enchanted with visitors who dawdle on the landings taking pictures. Be as quick as you can be. (It helps to appear dull-witted, or at least hard of hearing.)

For more information, read *Boris Anrep: The National Gallery Mosaics* by Lois Oliver (London, National Gallery, 2004).

he saw pavement artists outside the museum, in Trafalgar Square, reproducing the great paintings in chalk. It occurred to him that the floor in the National Gallery would be an ideal place for a mosaic that honored the humanities—and featured portraits of his friends. The entire project took from 1926 to 1952 to complete. Fundraising was an issue, a world war intervened, and Anrep had other commissions as well, but he did finish. Because the mosaics were made with colored marble and high-quality glass, they are in a high state of preservation today, in spite of being trodden upon by millions of people.

The first landing shows a gathering of the muses, presided over by Apollo and Bacchus, aka Sir Osbert Sitwell and Clive Bell. The muses are portrayed by such mortals as Virginia Woolf (Clio), Greta Garbo (Melpomene), and society beauty/future fascist Diana Mitford Guinness (Polyhymnia). One vestibule shows *The Labours of Life*. Literature is shown as a child's slate with the names of children's books, including "Alice in Wonderland." (Anrep deliberately chose children's books, not the standard classics.) The other vestibule displays *The Pleasures of Life* and, along with cheery imagery of a dancer, a female motorcycle rider, and more,

there are depictions of a Christmas pudding and mud pies. These last show his affection for England and his talent for entertaining children.

The second landing was not completed until 1952. This section shows Anrep at his most creative and personal. The section is titled *The Modern Virtues*. As *Defiance*, Winston Churchill is in uniform, battling a swastika-shaped monster; Bertrand Russell represents *Lucidity*; and Loretta Young pours red and white wine into a cup, symbolizing *Compromise*. Poets Edith Sitwell and Anna Akhmatova are there, as *Sixth Sense* and *Compassion*. This last is quite poignant, and alludes to the suffering of many people during the war—and perhaps under Stalin. Carrollians will be delighted to see Alice representing *Wonder*, being encouraged by Augustus John (as *Neptune*) to embark on a ship for more adventures.

The Alice mosaic is intriguing because she is wearing a red dress. Macmillan released *The Little Folks' Edition of Alice's Adventures in Wonderland* in 1903, and Alice wears a red dress there. The Festival of Britain was in 1952, the year of the mosaic's completion, and the poster for that event features Alice in a red dress. Red is the quintessential victory color of

THE AFTERLIFE OF ISA BOWMAN

Mark Burstein

We all know of Carroll's young friend Miss Isa Bowman (1874–1958), an actress and author of the memoir *The Story of Lewis Carroll, Told for Young People by the Real Alice in Wonderland* (UK: Dent, 1899; US: Dutton, 1900; reprinted as *Lewis Carroll As I Knew Him*, Dover, 1972). It is certainly a loving tribute to Carroll, but her claim to be the "real" Alice must be regarded with several pounds of salt, given that she didn't meet him until 1886. The occasion was her playing a small part in Henry Savile Clarke's musical stage version; she later played the part of Alice herself in the 1888 revival. That same year, Isa, fourteen, visited Carroll in Oxford; his account,



“Isa’s Visit to Oxford,” is included in her book. Carroll dedicated *Sylvie and Bruno* (1889) to her, and her name appears twice in the prefatory poem: It forms an acrostic, and the first three letters of the three verses also spell it out. Ten years later, at twenty-four, she married the journalist George Reginald Bacchus (1874–1945). Thus far, all well and good.

In Appendix D of James G. Nelson’s *Publisher to the Decadents: Leonard Smithers in the Careers of Beardsley, Wilde, and Dowson* (Penn State, 2000), it is claimed (p. 347–48) that Bowman’s husband wrote a fictionalized “autobiography” of her that “first appeared in the satiric and gossip weekly *Society* from April 1899 to February 1900.” *Society* was edited by Bacchus and “Guy Thorne” (Cyril Ranger Gull).¹ Now it gets interesting.

Bacchus, as it turns out, was also a prolific writer of erotica. Citing *Clandestine Erotic Fiction in English 1800–1930: A Bibliographical Study* by Peter Mendes (Scolar, 1993), Nelson says that Smithers commissioned a pornographic version of Isa’s life story from him, based on the *Society* articles. It was published as *The Confessions of Nemesis Hunt* (printed in three, presumably thin, volumes in 1902, 1903, 1906), under the aegis of the Erotika Biblion Society, a pornographic imprint whose stable of writers is thought to have included Oscar Wilde. Bacchus also wrote such “naughty” books as *Pleasure Bound: Ashore*, *Maudie: Revelations of a Life in London and an Unforeseen Denouement*, and *The Romances of Blanche La Mare*.

I am not sure what Mssrs. Nelson and Mendes were thinking (although their version of events has been accepted as gospel by Wikipedia, that bastion of misinformation). *Nemesis* is a very short novella (23,000 words) that takes place only over about a week, with “Nemmy,” a touring actress, engaging in several hundred, er, amorous encounters with a dozen

men of various stations, from Chinese servants to foreign royalty. Hardly qualifies as a biography. One does wonder what the author’s wife thought of this.

A half-century later, Isa (as well as two of her sisters) acted in the 1949 movie *Vote for Huggett*, along with Petula Clark and Anthony Newley (*KL* 92:33).

Her life’s arc, from being an innocent teenage muse to the Rev. Dodgson, through having her “life story” purportedly told by a pornographer to whom she was married, to making a movie with Sixties popstars-to-be, can only be called fascinating—and rather unique.

¹ *Society*, according to *The Waterloo Directory of English Newspapers and Periodicals*, was a new name given in 1880 to *The Mail Budget*, “a weekly epitome of social and political news, literature, music, and the drama,” which had been founded the previous year. Presumably this magazine, not to be confused with the better-known *London Society*, exists in some form in the British Library, and one can only hope that someday some kind Londoner will track the article down. I’ve contacted everyone I could think of, including the Research Society for Victorian Publications.

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**ALICE’S ADVENTURES
UNDER GROUND,
AN OPERA BY GERALD BARRY**
Joe Cadagin

Presented in concert by the LA Phil New Music Group, Thomas Adès, conductor, on Tuesday, November 22, 2016, at the Walt Disney Concert Hall, Los Angeles, California, with: Barbara Hannigan, soprano; Allison Cook, mezzo-soprano; Hilary Summers, contralto; Allan Clayton, tenor; Peter Tantsits, tenor; Mark Stone, baritone; and Joshua Bloom, bass

Alice’s Adventures Under Ground marks Irish composer Gerald Barry’s second operatic adaptation of a Victorian classic. His *Importance of Being Earnest*, which the Los Angeles Philharmonic premiered

in 2011, was met with some critical praise and repeat stagings. On November 22, 2016, the LA Phil New Music Group teamed up with Barry again to give the world premiere of his Carroll-inspired opera, with a second performance at London’s Barbican Centre the following week. Barry’s adaptation of the Wilde was no doubt off the wall, featuring a twisted version of *Auld Lang Syne* as its central musical motive and a (slightly gimmicky) duet for Gwendolyn and Cecily involving megaphones and smashing china. But *Alice’s Adventures* was next-level iconoclastic, reducing *Wonderland* and *Looking-Glass* to a mere fifty minutes. It felt as if one were flipping quickly through a copy of *The Annotated Alice* and stopping to look at a Tenniel illustration here, or to read a bit of dialogue and a favorite poem there. Barry stuffed almost all the major episodes into his libretto, but skipped so suddenly from one to the next that it would have been impossible to appreciate the opera without an intimate knowledge of the original texts. The scene with the fawn, so rich in linguistic, psychological, and philosophical implications, was reduced to a mere three lines before we were breathlessly swept away to the Tweedles. By the end of the work, seated in the same spot but feeling as if I had run a marathon, I knew how Alice must have felt after the Red Queen’s race.

Barry’s opera, given in concert form with stage directions indicated on the supertitle projections, would be nearly impossible to stage in a full-blown production, given all its rapid-fire scene changes (though a puppet-show version, with singers off to the side, might work). “Opera,” then, may not have been the best generic label for the composition; it was more of a “concert fantasy,” akin to David Del Tredici’s mammoth *Alice* pieces. Yet Barry’s musical language couldn’t be further removed from Del Tredici’s lush

neo-Romantic settings of Carroll. Much of the orchestral writing in *Alice's Adventures* called to mind Stravinsky's mechanical and impersonal brand of Neoclassicism. Like Stravinsky, Barry favors dry woodwinds and blaring brass, which he puts to use in manic little transitional passages with "nana-nana-boo-boo" playground rhythms. There's a certain insanity to Barry's music: grotesque parodies of well-known tunes, obsessive repetition, and sudden moments of sensory overload when the ensemble lets loose in a barrage of pure noise.

Barry kept his vocal forces compact: mezzo Allison Cook and alto Hilary Summers played most of the secondary roles, and a male quartet acted as a kind of chorus. Soprano Barbara Hannigan, looking delightfully disheveled and slightly mad as Alice, was the only singer who occupied the same part for the duration of the opera. Hannigan is a new-music specialist who is almost single-handedly keeping modern opera alive—her imaginative characterizations and flexible, multi-hued voice have made her a favorite of contemporary composers. Barry's writing for her showcased the sparkling upper reaches of her range; she effortlessly maneuvered the role's many stratospheric runs without sacrificing diction. Hannigan also had a chance to show off her experience as a conductor. Following Humpty Dumpty's "In Winter when the Fields are White" (sung *a capella* by bass Joshua Bloom to the tune of Beethoven's *Ode to Joy*), the orchestra and vocalists erupted into one of Barry's chaotic outbursts, with Hannigan directing a separate section of the orchestra at a different tempo than guest conductor Thomas Adès.

There was an odd thematic strain running through Barry's opera that referenced various elements of musical pedagogy, perhaps alluding to Carroll's parodies

of moralistic school-room poetry. The work opened with Hannigan singing C-major scales and arpeggios on the word "down" as she descended to Wonderland, and such vocal exercises served as leitmotives throughout. During the croquet match, Alice and the Queen of Heart's court recited excerpts in French, German, and English from a manual on piano playing technique. These sort of macaronic texts are a favorite of Barry's and show up elsewhere in the opera; the transition from the *Wonderland* half to *Looking-glass* took the form of a frantic version of "Jabberwocky," sung in its Russian translation by the full ensemble in unison. When the Red Queen instructed Alice to speak in French, she recited Frank L. Warren's "Le Jase-roque," and the male quartet answered with Robert Scott's German translation, "Der Jammerwock." The musical material for this section was based on Barry's 2012 "Jabberwocky" setting for tenor, horn, and piano, which curious readers can hear on the NMC recording *Sea Eagle* to get a taste of Barry's wild and wacky work.



UNCLE YODA

Götz Kluge wondered out loud (in the *Star Wars* discussion group on the online Reddit community) if perhaps Yoda was a relative of the Baker's uncle, as depicted by Henry Holiday in *Fit the Third of The Hunting of the Snark*. Of this question, you the judge can be.

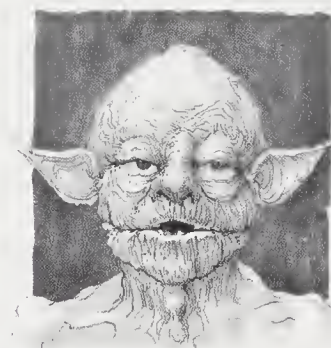


TRUMP L'OEIL

In the early heyday of *MAD* magazine, its now legendary founder, Harvey Kurtzman, became dissatisfied with the publisher, Bill Gaines; his cut of the pie; and the direction the magazine was going. Kurtzman wanted the mag to be slicker and in full color, more ambitious, and oriented to adults, so in 1957 he split off from



Holiday's Baker



Developmental sketch by Joe Johnston, c. 1978

MAD and aligned himself with another maverick publisher, one Hugh Hefner, who promised to support it. Harvey took as many of the "usual gang of idiots" along as he could (Will Elder, Al Jaffee, Jack Davis, Wally Wood), added a few (e.g., Woody Allen), and was off to the races. Originally called *X*, it was eventually published as *Trump*. Regrettably, it only lasted two issues. (Hefner's eulogy: "I gave Harvey Kurtzman an unlimited budget—and he exceeded it.") Or perhaps *Trump* was not a funny enough name to stand out next to other *MAD* imitators like *Bughouse*, *Cockeyed*, *Cracked*, *Crazy*, *Eh!*, *Flip*, *Frantic*, *Frenzy*, *Get Lost*, *Help!*, *Humbug*, *Loco*, *Lunatick*, *Not Brand Eccch!*, *Nuts!*, *Panic*,



Plop!, Riot, Sick, Snafu, Thimk, Unsane, Whack, Wild, and Zany.

The subject of a gorgeous new book edited by Denis Kitchen, *Trump: The Complete Collection*, it is mentioned in these worthy pages only because its mascot's costume was based on Tenniel's Rabbit as the Herald.

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**THE CENTRAL PARK
ICE SCULPTURE FESTIVAL**

G. A. Mudge

For a brief moment this past winter, an ice sculpture of Alice appeared in Central Park, New York City, and reigned as Queen of the Park, sitting atop her mushroom throne at the Naumburg Bandshell, with a cold kitty on her lap. The new statue, the third in a series at the park, was sculpted from 6,000 pounds of ice on February 11, 2017, at the park's sixth annual Ice Festival. It joined the first Alice, reincarnated as reinforced concrete in 1936 in the Sophie Irene Loeb Fountain, and the second Alice, memorialized as bronze in 1959 in the Margarita Delacorte Memorial.

A frosty Mad Hatter, sculpted in advance by Okamoto Studio, looked on as Okamoto's master sculptors used electric chain saws to transform tall piles of crystal-clear ice blocks into Alice and her kitty, and the White Rabbit—to the delight of the Hatter and a crowd of thousands. The three ice statues were modeled on the figures in the Margarita Delacorte Memorial, also known as the Alice in Wonderland Statue.

There was only one mishap: The right ear of the White Rabbit broke and shattered on the ground, but a new right ear was quickly chiseled and sealed to the stub. The dramatic moment of truth came at the end, when ice pillars supporting the arms of Alice were cut away. Both arms of Alice proved stronger than the right ear of the White Rabbit. The

Photo by G.A. Mudge



arms did not break. And there stood Alice, ice arms outstretched as Queen of the Park!

Stephanie Lovett, president of the Lewis Carroll Society of North America, sent a congratulatory letter for the ice sculpture display, saying, "Congratulations, Alice! You are our hero, our guide, and our inspiration in the Wonderland that is New York City!"

The high temperature that day was 48° F. Soon there would be, once again, only two statues of Alice in the Park: at the Sophie Irene Loeb Fountain and the Margarita Delacorte Memorial—together, the greatest concentration of Carrollian statuary in the world.

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THE UMONS CONFERENCE

Hayley Rushing

From April 19 to 21, Carrollians gathered at the University of Mons in the city of Mons, Belgium, for a conference sponsored by the Faculty of Translation and Interpretation, "Say What You Mean, Mean What You Say: International Conference on *Alice's Adventures in Wonderland*." It was live-tweeted by an official Twit-

ter handle @aliceumons and by the LCSNA's very own Twitter account, @AliceAmerica, using the hashtags #UMonsAlice and #swym (short for "say what you mean"), which I encourage anyone interested to check out.

Franziska E. Kohlt, in an excellent keynote speech, "Lewis Carroll and His Engagement with Science: Challenging Popular Misconceptions in Lewis Carroll's Biography," describes Alice as being like a Dodo: We know resemblances of Alice, and we reanimate her, but it's been so long since she walked the earth. Clickbait articles ("10 Things You Didn't Know About Alice in Wonderland!"), however ridiculous, show a hunger for Alice. Kohlt gave some general background on Carroll/Dodgson, but specified his interest in psychology and psychiatry. She considered the Victorian trend of selling science to children through "fairy-land" books, or the popularity of natural histories that had Christian undercurrents (worshipping God through appreciation of nature), and even showed a page of Edward Lear's "nonsense botany." (Kohlt also mentioned that Dodgson's *Under Ground* illustrations mimicked the Pre-Raphaelites, as discussed in Christopher Tyler's talk at the spring meeting.) The Dodo, who lost the race of life and became a metaphor for unnecessary institutions, instructs Alice on a pointless race. I never knew that Victorians would visit asylums for entertainment, where tea-parties would be held for the patients. With such historical context, a mad tea-party makes perfect sense.

Bas Savenije presented "Lewis Carroll and the *Reductio ad Absurdum*: From *Alice* to the Method of Trees," all about Lewis Carroll and logic (the game of logic, symbolic logic, and paradoxes). Justine Houyaux, the conference organizer, presented "I Did Not Like It Much": Lewis Carroll in

Brussels.” Dodgson visited Brussels once, on the way to Moscow with Henry Parry Liddon, but as the title suggests, he didn’t like it much. Casper Schuckink Kool, in “Alice: Lost in Translation,” shared with us some of the strangeness of French translations of *Alice*. He even brought a suitcase full of different translations to pass around. When it’s a French translation, how does one approach Alice’s “Où est ma chatte?” And how does one assign genders in French to the Wonderland characters that go by “it” in English?

Isabelle Chevrel presented “Retraduire Alice/Editer Alice: Sur quelques contradictions françaises” (“Retranslating Alice/Editing Alice: On Some French Contradictions”)—there were headsets for English translation—exploring details of publication, which illustrators’ work appeared with which translations, and the differences of translation for children vs. adults. Tiffany Jandrain, in “Alice et les russophones : quelles notes pour quelles explications?” (“Alice and Russian Speakers: Which Notes for Which Explanations?”), situated Alice within Russian culture, mostly through extensive footnotes. The excellent James Lythgoe, in “Translating Madness—Translating Nonsense,” spoke of Antonin Artaud’s translations of “Jabberwocky” as tied to his own madness. (Artaud, both an actor and director, was a pivotal force in twentieth-century theater.) Judith Van den Berg’s “Translators in Wonderland: About the Dutch Translations of *Alice*” noted that *Alice* started off without much popularity with Dutch audiences, and enumerated the difficulty of translating puns; you lose the humor. She also explained how the Cheshire Cat’s name is translated a variety of ways, some more interesting than others.

The second day began with Douglas A. Kibble and “Go (and) Ask Alice: What the Translators

Say About the Nature of English and French,” which was all about how to translate the word “and” in French translations of *Alice*. He discussed the frequency of “and” (the connective vs. the contrastive/adversative), and how the languages conceive relationships through their use of “and.” Christine Collière-Whiteside presented “De l’autre côté du tableau noir: Alice au miroir des manuels de langues vivantes” (“On the Other Side of the Blackboard: Alice in the Mirror of Textbooks of Modern Languages”), exploring primary school manuals that use Alice to teach English as a foreign language. The next presentation was a real treat: Charlène Meyers: “Alice in Sciences: Intertextual Figures in Scientific Articles,” which explained how science uses literature and fairytales to name discoveries, such as “quarks” (from *Finnegans Wake*) and “Goldilocks Black Holes,” or the Tweedles used to explain duality between facts, the quantum Cheshire Cat, and agronomic Jabberwocky. Elena Karvounidou presented “Power and Authority in Wonderland: The Russian Translations of *Alice*,” which examined pre-Soviet, Soviet, and post-Soviet translations.

Will Brooker (author of *Alice’s Adventures: Lewis Carroll in Pop Culture*), in “Alice’s Evidence: The Cultural Afterlife of Lewis Carroll in 1932,” explained that 1932, Carroll’s birth centennial, was a key point of change in the understanding of Carroll and the discourse surrounding him. By 1932, Carroll wasn’t just a Victorian, but rather was timeless. There was a flurry of advertisements, political cartoons, movies, new illustrations, and the appearance of official curators of Carroll material. Dodgson relatives and Mrs. Hargreaves gave authenticity to these events and materials, and articles offered biographical information (often inaccurate). Francesca Arnava

presented “‘A Tale Begun In Other Days’: Three Novels on Carroll and Alice,” which focused on *The Looking-Glass House* by Vanessa Tait, *Still She Haunts Me* by Kaite Roiphe, and *Alice I Have Been* by Melanie Benjamin.

Isabelle Chauveau, in “*Alice, entre Luxembourg et Italie*,” compared a Carroll biography written by a woman in Luxembourg to aspects of *Alice*, and Audrey Louckx, in “Building an Empire: Disney’s Alice Comedies,” outlined how the framework of the Alice Comedies stories allows for a space of liminality and boundaries such as real/unreal, reason/nonsense, childhood/fiction, real life/fiction, and live-action/animation.

My own talk on the third day, “Speaking Illustrations: Performing Scriptocentrism in Le Gallienne’s *Alice in Wonderland*,” explored the shifts in media and genre seen in Le Gallienne’s 1932 production—a significant year in the Carrollian world—and how they’re reflected in the privileging of text over other media. Stephen Folan, in “Versions of Alice: Experience the Game of the Film of the Book of the Dream,” took us on a rapid tour of adaptations throughout varieties of media: novels, ballets, operas, films, web novels, manga, video games, and even an emoji poster. Technology and social change provide the fuel for new adaptations. The meeting concluded with Corinne Leburton’s “Alice: Imagination Is the Only Weapon in the War Against Reality,” on her experiences of putting on a production of Laura Wade’s *Alice* play.

All in all, it was a wonderful conference of fascinating topics and interesting people. Perhaps as good as the talks themselves were the ample opportunities for the conference-goers to talk to one another during coffee breaks, lunches, and even a trip to the pub, sharing ideas and experiences across cultures and nationalities.

A SPUSSIAN ROONERISM

Victor Fet with Mark Burstein

A *spoonerism* is an error in speech—or deliberate play on words—in which corresponding consonants, vowels, or morphemes are transposed between two (or more) words in a phrase. It takes its name from Pastor William Archibald Spooner (1844–1930), who was known for this verbal tic. Classics that have been attributed to him (largely spuriously) are “The Lord is a shoving leopard,” “Is the bean dizzy?” and “Mardon me, Padam, my pie is occupewed. Please sew me to another sheet.” Written examples go back throughout history; Rabelais, for example, in 1533 wrote, “*Femme folle à la Messe/Femme molle à la fesse*.” (“The woman is crazy at Mass/She has a soft ass.”)

I have found what is possibly the first spoonerism used in a Carroll translation. An anonymous, abridged 1913 Russian *Wonderland* (today attributed to Mikhail Chekhov, the playwright’s brother and biographer) includes a very interesting case. The classical fables of Ivan Krylov (1769–1844), based on those of La Fontaine and Aesop, have been familiar to all Russian children for 200 years, and sometimes have been deployed by Russian *Wonderland* translators to serve as bases for Alice’s poetry. More usually, the translator wrote an original parody. The 1913 version, however, uses a known spooneristic parody of Krylov’s fable “*Martyska i ochki*” (“The Monkey and the Eye-Glasses,” 1812) in lieu of “How doth the little crocodile.” The title is a nonsensical “*Ochkishka i marty*” (roughly, “The Eyekey and the Monk-Lasses”); also the first, completely spooneristic, line is given.

This parody was mentioned, independently, in a famous Russian book about children’s poetry and speech development, Korney Chukovsky’s *Ot dvukh do piati* (“From Two to Five,” 1963). Chukovsky



learned about the parody from the renowned artist Igor Grabar, “who liked it as a child, as did his schoolmates.” Grabar was born in 1871, so the Russian parody can be dated no later than the 1880s.

David Astle, in *Puzzled: Secrets and Clues from a Life in Words* (2012), suggests that the Rev. William Archibald Spooner, who was an albino of small stature and had seven children, might have been a prototype for the White Rabbit. He *was* a student at Oxford in 1862, possibly known to Carroll, but the children came later. Spooner stayed at New College for over sixty years, serving as its dean from 1876 to 1889. Incidentally, in 1913, Spooner’s daughter married Carroll’s distant cousin Campbell Dodgson, who was the Keeper of Prints and Drawings at the British Museum.

One wonders why no one has yet come up with a spooneristic *Wonderland* in English. “Belice was aginning to get tery vired of sisting by her bitter on the sank . . .”



Snark: Being a True History of the Expedition That Discovered the Snark and the Jabberwock . . . and Its Tragic Aftermath

David Elliot

Otago University Press, 2016
ISBN 978-1877578946

Doug Howick

Rather than try to write an amusing introduction to this review, I’ll get right to the point and say that this entire production (for “book” is too narrow a term) is quite amazing. The approach is bold, brave, and fearless, and the

result is the very best contribution to Lewis Carroll’s epic poem that has ever been imagined or attempted, and then successfully achieved. The book is entitled *Snark: Being a True History of the Expedition That Discovered the Snark and the Jabberwock . . . and Its Tragic Aftermath*, and that’s exactly what it is—as we’ll discuss here. It is a 200-page hardcover edition, 10×1×11.3 inches (25.5×2.5×29.0 cm) and weighing 3 pounds (1.36 kg). It features a splendidly illustrated dust jacket.

Its creator is New Zealand author/illustrator David Elliot who, though best known internationally for his work on Brian Jacques’ *Redwall* series, is no stranger to Carrollian endeavors. Several years ago he was forced to rethink the design of what he had originally planned to be an internally illustrated book. As a visit to his website (davidelliott.org/lewis-carroll) will reveal, the result was a limited edition booklet, wrapped in a bound solar-etched triptych showing the expedition ship “snarked” in the harbor, accompanied by sheets containing pop-out card/images of the twelve characters from the poem. That achievement was applauded in a review in 2006 (*KL* 77:38), in which LCSNA’s Andrew Sellon says “There is much to praise about this elegant, unusual, and beautifully made edition; it has clearly been created with great expertise, and love. . . .”

Back then, those of us who go into raptures at any mention of the word “Snark” in any context, recognized that here was a man who, apart from his demonstrated and acclaimed expertise as an artist, illustrator, and raconteur, possessed a special rapport with the Carrollian Snark and the adventurers who hunted it.

But this time he has done it differently. There are no pop-out card images, but we get the saga of a tumultuous romp, introduced by the opening words of the Preface:

Gabriel Clutch was a thief and a liar but he was right about one thing. He told me he had a great secret in his collection that would shake the literary world to its roots if it ever got out. . . .

Long since hidden in the Bellman's bicorn hatbox, that great secret was the hitherto unknown and unseen journal of the Boots, the shoeshine boy who was the only crew member not illustrated in the original publication. The journal amply demonstrates that he was both artistic and articulate. It contains the notes and drawings of the youngest member of the original crew from the time he was enlisted up until his eventual return.

The one-word title *Snark* may be four words fewer than Carroll chose for his 140 years ago, but Elliot's book is much more than just another edition of *The Hunting of the Snark* with a few different illustrations. It is a tome of far greater proportions than the original—not only in its dimensions, but also in its scope and its content. Think about that Carrollian voyage and let your imagination take over in a dream, wherein you retain just a little control. Think to yourself: "I wonder just what might really have happened after the Baker vanished, if . . ."

Worthy of Carroll's original, this 2016 voyage is exciting, frightening, amazing, surprising, and uniquely appealing. In fact, 'Tis Brilliant!

If Elliot's new production contained only the pages that feature a completely new rendition of *The Hunting of the Snark* with wonderful new illustrations, it would be a significant and worthy addition to the several hundred editions already extant. However, it is much more.

Just as the Carrollian crew were supposedly guided by a blank chart during their voyage of discovery, in the "Preface to the 42nd Edition," the storyteller explains how he has been guided by his discovery of the document containing the Boots' journal of his own voyage and discoveries. That journal takes the form of a fully illustrated lantern-slide lecture covering subjects such as "The Great Western Railway," "Bristol," "The Lighthouses," "Pig Overboard," "Phrenology," "A Life on the Ocean Wave," "A Gnawing Problem," "Something in the Wind," and "The Island." The lecture leads us into Elliot's novel rendition of Carroll's original tale. But thankfully, it doesn't stop there.

The Boots takes up the story immediately after the Baker's disappearance. Having spent the

night after *The Vanishing* with the rest of the crew, clustered around the Snark-cooker to keep warm, he quietly leaves them and heads off by himself: "I must make one last effort to find my friend the Baker. . . ." Thence begins his hunt from "Dawn and Despair," "Inland," "The Tulgey Wood," "The Wabe, and "The Tower" up to his furtive sketching of the creatures of the sundial hill in the hope that he may record them before they disappear.

The Boots hastily but faithfully records all the shifting scenes to which he is an amazed witness, with his pencil and sketchbook, only to find that he has sketched all the scenes from Carroll's original poem "Jabberwocky"! This happily leads into what may well be the most delightful treatment of Carroll's poem.

Is that the end? No, it's just the lead-in to another beginning. The semi-demented hunting by the Boots continues like sequences of a dream—or nightmare—in which he is chased by the *Beast*. There is a headlong dash through the forest, where he is nearly overtaken, until he seizes a bugle from his bag, lifts it to his lips, and blows with all his might. The sound bounces off the crags and magnifies through its echoes, leading him to *Escape*, onto the beach and into the surf. From there he strikes out to where he believes the ship to be. Once they're all aboard, the remaining members of the crew thrust him towards the tiller, but once there, he cannot share their exuberance because, as the Captain's bell reminds him, Rule 42 bans conversation between them and the Man at the Helm—so much for his "Great Expectations." Later, on the voyage home, come "Snails," "Burial at Sea," "Suicide?," "Storm," "Revelations," "Boojum," "Metamorphosis," "Nemesis," and the eventual return to his "Beloved Land." Phew!



With some finality regarding the fatality and futility of the whole exercise, the Boots suggests that his notes, which he had hidden in the Bellman's hatbox, are the only legacy of their great expedition. To those who find them (that is you, dear readers of *KL*), he suggests that they let the good people of Oxford know for what they all strove:

For adventure, for knowledge, for
Empire . . .

And let them know why we
failed . . .

For the Snark was a Boojum,
you see.

So is that really the end? Yes and no! It all concludes with further amusing, exciting, well-illustrated "Notes to the 42nd Edition." By themselves, they are a really good read, and they are (of course) beautifully illustrated by David Elliot.

In conclusion, I can do no better than to repeat those words of congratulation for his earlier production: "There is much to praise about this elegant, unusual, and beautifully made edition; it has clearly been created with great expertise, and love . . ."

[In addition to his illustration on the previous page, please note this issue's cover.]



Alice's Nightmare in Wonderland
Jonathan Green
Snowbooks Ltd, 2015
ISBN 978-1909679818

Chris Morgan

Alice's Nightmare in Wonderland is a "Choose Your Path" adventure game book, a genre that began in the late 1970s. These books resemble fantasy board games, but in book form. The narrative is not linear; the text is a maze of decision nodes, and the reader must decide which page to jump to at each decision node—of which there are hundreds in the book. To play the game to its full geek

level, you would use dice or playing cards to make the decisions randomly. Or you can just read the book and make arbitrary decisions at each point. Here is part of one of the decision points:

Deciding that it is best if she doesn't read any more books, just in case she finds herself trapped in one forever, Alice puts the book back on the shelf and leaves the library. Alice may also now use *The Pen Is Mightier* ability a total of four times, rather than three. Make a note of this on Alice's Adventure Sheet [copy supplied at the back of the book], add 1 to her Combat score, and then turn to page 454.

Alice has five Attributes: *Agility*, *Logic*, *Insanity*, *Power*, and *Endurance*, and two special Abilities: *Curiouser and Curiouser*, and *The Pen Is Mightier*. The former lets Alice avoid coming to blows with an enemy by altering the narrative of the encounter and thereby enabling her to get away unscathed. The latter lets Alice get out of a tight spot by changing the nature of the dream world around her—though this may make her situation worse rather than better. The Attributes have numerical values that change throughout the game, and they are interrelated. Unlike many other adventure game books, this one gives the reader some control over the value of the attributes, though setting the attribute levels can become quite involved. (You'll be glad to know that Alice's Insanity score begins at 0.)

Carroll's prose is only fitfully on view here, always subordinate to the workings of the game, and adjectives abound. Mark Twain once said, "When you catch an adjective, kill it." He would probably not have gotten very far here. A sample:

To the right, the path becomes a rocky trail as it climbs between the tumbled boulders into a range of scarred crags beyond. To the left, the path winds and wends its way between looming oaks into a denser region of the forest.

That's a lot of winding and wending. The book feels more like *Alice in a Game of Thrones* than *Alice's Adventures in Wonderland*. Still, one gets a strange existential feeling when playing the game—and for those that like that kind of thing . . .



Alice
(*The Chronicles of Alice*,
Book One)
Christina Henry
Ace, 2015
ISBN 978-0425266793

Hayley Rushing

Christina Henry's magical thriller is a generic fantasy novel with Carrollian symbols (tea, roses, size-changing cake, the Jabberwock, a Caterpillar with a hookah, following a white rabbit) plastered like colorful stickers over the plot, but with no ties to the themes, structure, or history of that iconography. Characters have names like Cheshire, Mr. Carpenter, and the Walrus (oddly fitting for a crime boss), but the allusions mean little. At first the book seemed like a YA novel with its simple writing style and markers of the Millennial Alice (a teenage/twenty-something heroine, an insane asylum, and a return to whatever passes as "Wonderland"), but all the human trafficking and murder is a bit grim. That grimness is what's most memorable about this largely unmemorable story—twice, details are explained away with the phrase "Magic, of course"—which returns again and again to the danger of being a girl. There is a rape attempt in the first thirty pages.

The adult Alice herself is a rape victim with frequent PTSD flashbacks, and the threat of rape is constant as it haunts Alice and every other female character. Alice has to be saved by an older man over and over until the standard reversal of power at the end. The dark subject matter creates a gritty realism one might not expect from a fantasy novel, but this new threat to a proto-feminist icon is alarming and unexpected. Beyond this grit is the familiar story trope of a seemingly nothing-special protagonist turning out to be the Chosen One, as seen in popular media for the past fifty years or so. We unspecial masses all want to be the Chosen One—after the appropriate amount of resisting the call to heroics. The two final battles set up by this plot structure end suddenly and anticlimactically, with room for the sequel all laid out. That sequel, *Red Queen*, is already out, with more women to save from sexual slavery, which is not something I'd expect to say about an Alice novel.

Alice's Adventures in Wonderland
 Illustrated by David Delamare
 Wendy Ice, 2016
 ISBN 978-0-9967206-4-9
 (standard)
 Andrew Ogus

In most *Wonderlands*, animals and human beings mingle as unconcerned in the pictures as in the conversations. Drawing on the traditions of J. J. Grandville, Charles Bennet, and Tenniel, David Delamare simplified the familiar mix by presenting the characters as animals in Victorian finery. The appropriate exception is the occasionally oddly proportioned, slightly mature (nineteen-year-old Cameron, his model and muse) Alice in a blue dress and white pinafore, striped stockings, and boots instead of shoes. The Duchess is a grouchy gorilla, the cook a goat with whom

she undoubtedly butts heads, the King a pig (one wonders about the original state of the Duchess's charge, not seen until after his transformation), the Queen of Hearts is an irate warthog.

Subtle premonitions of what is to come abound: Alice pursues the White Rabbit across chessboard floors and a flamingo joins the Caucus-race. Although the pictures are sometimes solemn and always subtle, they elicit laughter and delight, never descending into cuteness. The Cheshire-Cat is terrifying. The Lobster is fabulously elegant. In a delightful burst of imagination, there is a rarely depicted "whiting" doing boots and shoes (certainly the first seen by this reviewer). Over all there is a sense of quiet, of stillness without stiffness, as if the pictures are vividly remembered glimpses of Wonderland.

This volume is an example of cohesive, elegant, but not overdone bookmaking that never calls attention to its own glories. The somber yet not oppressive dusky palette is carried out all the way to a handsome slipcase, with an image of Alice that is repeated on the binding. The line length is comfortable and the type attractive, with a restrained use of suitable ornaments. But the layout is not rigid: Often but not always circular images and ornamental initials enliven the chapter openers; pencil portraits or drawings of significant objects enter the text; and Alice herself breaks from a



frame in her struggle in the White Rabbit's house.

Sadly, David passed away unexpectedly last September. It is heartbreaking that there cannot be a Delamare *Looking-Glass*, but we must be grateful to Wendy, his widow, for carrying this project to its lovely completion.

The book features 96 color illustrations, at least one illustration on every spread. Thirty-four of the images are taken from traditional oil paintings on canvas, and the free-standing vignettes are pencil drawings, digitally colored. Selwyn Goodacre believes this may be the most illustrations in any single-artist Wonderland, the previous record holder being Harry Rountree's 92 in the Thomas Nelson edition of 1908 (KL 96:34). There are more heavily illustrated editions by multiple artists, of course.

The historically authentic text was constructed on the final (1897 Macmillan) edition, based upon exhaustive research by Dr. Goodacre and extensive discussion with experts and a team of volunteers.

In an eerie repetition of the 1865 printing kerfuffle, the entire first edition of the book, around 3,000 copies, was judged to be inadequate, and destroyed. The new printing is glorious, and reflects an inordinate amount of work in re-coloring some images, adding or changing others, and the like.

Further examples of Delamare's art (albeit with the lovely colors removed) can be found in his memorial article (KL 97:44-45), and most of the color paintings can be seen on delamare-alice.com; a full tour of the book is available at www.delamare-alice.com/tour.htm. The project was crowdfunded on Kickstarter, and came in five formats. The Standard edition is still available for \$90 at delamare-alice.com, along with posters, giclées, porcelain lithophane lights, and so on.

The talk by Wendy Ice, his wife, publisher, and the book's designer and editor, "Betwixt and Between: Liminality in Alice and the Creation of Art,"

part of the panel discussion “*Illustrating Alice*,” was certainly a highlight of the *Alice in Popular Culture Conference of Alice150*. – Mark B.



Alice in Transmedia Wonderland

Anna Kérchy

McFarland, 2016

ISBN 978-1476666686

Hayley Rushing

The ground covered in this academic text is staggering. Anna Kérchy of the University of Szeged, Hungary, focuses on works from the late twentieth century into the immediate past in her examination of Alice across a variety of media adaptations—everything from TV, movies, novels, comic books, and video games to pop-up books, an iPad app, and taxidermy art. It’s an ambitious task to say the least. My own experience of reading this book was an ambivalent one: On the one hand is the despairing academic “But this is what *I* was thinking!”; on the other hand is the excitement of agreement. Familiar thoughts give the sense of being part of the conversation. My favorite point the book makes is the change in the right to create Alice in the post-postmodern era. In the section on fanfiction and cosplay, Kérchy writes, “The struggle over cultural appropriation is not over: Alice is no longer Carroll’s, nor Disney’s and not even McGee’s but becomes the common cultural capital of fans who contribute to the unlimited multiplication of the fictional character, each designing Alices of their own making, in cosplay and fanfiction alike, giving them revolutionaebry new significance.”

Kérchy stretches the bounds of what is considered worthy of academic interest, pulling user-submitted artwork from the website deviantart.com, though the book’s cover art is an “Alicedelic” collage by Adriana Peliano. The first chapter examines “metamedial imagetext[s],” pop-up books,

the iPad app, book sculpture, a variety of Disney (the Alice Comedies of the 1920s, the 1951 movie, and the 2010 Burton), and even more on Burton, especially the movie’s CGI elements. (I’ve never seen so much academic writing on that film.) Kérchy seems generally in favor of pop-up books, but less so of the iPad app (but she presents both sides of the for-against-eBooks debate). She doesn’t really seem for or against Disney’s various forms, probably as a result of the complexity of the topics.

The second chapter (my favorite of the lot, after the excellent introduction) covers “imaginative reluctance and the (meta) fantasy of infantile fantasy” and “imaginative dis/engagement” in Terry Gilliam’s *Tideland*, the gothic genre and Neil Gaiman’s *Coraline*, American McGee, the TV series *Once Upon A Time in Wonderland*, fanfiction, and cosplay. The third chapter focuses on the sexualization of Carroll and Alice in Kaite Riophe’s novel *Still She Haunts Me*, the “White Stones” poems by Stephanie Bolster, the 1985 movie *Dreamchild*, the Scottish Ballet’s “Alice,” David O’Kane’s demythologizing project, and Alan Moore’s *Lost Girls* graphic novels. Chapter four tackles “embodied language and multisensorially stimulating nonsense” in Jan Švankmajer’s *Alice* movie, Angela Carter’s short story “Alice in Prague, or the Curious Room,” Rikki Ducornet’s novel *Jade Cabinet*, Tom Waits’s *Alice* album, Samantha Sweetings’s taxidermy art, the Royal Ballet’s *2011 Alice*, and the *Alice Eats Wonderland* cookbook. The epilogue gives some Alice150 highlights, such as the “Alice in a World of Wonderlands: The Translations of Lewis Carroll’s Masterpiece” conference, and the National Theatre’s 2015 musical *Wonderland*.

While this is an excellent text for anyone interested in Alice adaptations or adaptation studies

in general, I must say the often high-academic language may be daunting for the layman. I had to look up *mise-en-abyme*, but am happier for it.



Alice in Space: The Sideways Victorian World of Lewis Carroll

Gillian Beer

University of Chicago, 2016

ISBN 978-0-226-04150-6

Cindy Watter

The title of *Alice in Space* derives from the idea that Lewis Carroll’s *Alice* books propel Alice and the reader on a journey that is not as much “the world upside down” as the world *sideways on* [author’s italics], an egalitarian zone where everything becomes possible and nothing is unlikely.” “Space” refers to Alice’s travels through “interior space: underground, behind the looking-glass, in the head of the reader,” especially the liminal space between the waking and dreaming states. In her introduction, Gillian Beer briskly demolishes the stereotype of Lewis Carroll as a socially awkward, abnormally reclusive person who was inexplicably struck by genius when he wrote the *Alice* books. She recognizes the contributions of Edward Wakeling (editor of the *Diaries*, author of *Lewis Carroll and His Circle*, and more) and Charlie Lovett (*Lewis Carroll Among His Books*) as aids to her own research and as helping readers to recognize a man who was engaged with his world in an era with as much rapid change as ours. Let us repeat: He was not a hermit. Carroll was an avid reader on a wide variety of subjects, and he knew people from many fields of endeavor. In brief, Lewis Carroll got around. His extraordinary range of interests is alluded to in *Wonderland* and *Looking-Glass*, and discussed in *Alice in Space*.

Each chapter in this delightful book addresses a different topic: time, games and play, dreams, and

so forth. Reading it is so engrossing that Alice enthusiasts may engulf it in one sitting, but the format also lends itself to a more leisurely perusal by those with a more casual interest in Lewis Carroll. In Chapter 3, “Puns, *Punch*, and Parody,” Beer discusses the importance of Alice’s age (seven) to the books. This is when most children begin to read and write; the many word jokes in the *Alice* books are not just amusements, but also a reflection of how children experience their growing ability with language. As Beer points out:

Both puns and parody evoke control and the rumble of chaos simultaneously: control, in that the listener must keep the side-by-side meanings in play together, and chaos, in that this playing threatens to implode, nullifying both initial and revisionary poem. So both poem and parody speak particularly to a child who has only recently learned to read and has several parallel possibilities in mind as she gazes at the unfamiliar letters on the page.

Beer later states that the books “share the moment of learning to read, in which words still have insecure edges and a nimbus of nonsense blurs the sharp focus of terms.” This is also the moment in which the child begins to enter the world of the adult.

Beer discusses several *Punch* parodies and cartoons that are roughly contemporaneous with *Alice’s Adventures in Wonderland*. *Punch* sometimes published parodies of Tennyson poems—his more sentimental works practically begged to be burlesqued—and the cartoon drawings by artists other than Tenniel occasionally featured little girls who were very Alice-like. In one, a didactic governess tells little Minnie that she should say “Narrative,” and not “Tale.” Minnie responds by asking the governess to look at how the little dog is wagging his Narrative. Of

course, the tail/tale joke appears in *Under Ground* and *Wonderland*. By the end of this chapter, the reader understands how the jokes about language reach a deeper consciousness of childhood.

The most famous poem in the *Alice* books is “Jabberwocky.” Beer includes a copy of Carroll’s “Stanza of Anglo-Saxon Poetry,” in runic-style lettering, which appeared in *Mischmasch*, Carroll’s collection of readings from his family writings and other publications. Much of the fun of “Jabberwocky” comes from Humpty Dumpty’s professorial certainty that he knows the meaning of the poem, although he doesn’t seem to know about a certain famous nursery rhyme (in one of Beer’s characteristically felicitous turns of phrase, she mentions “nursery rhymes that ruthlessly fulfill themselves”).

Of course, this was published in the era in which the study of Anglo-Saxon became a standard course at Oxford, and the poem itself has much in common with *Beowulf*, with a reliance on words with Anglo-Saxon roots, alliteration, rhythm, creativity of expression, and a certain violence of subject matter.

Parody depends on enough common knowledge for an audience to realize what is being parodied, and Oxford contained many educated people. The *Alice* books’ success, though, depends on people realizing that there is a strangeness about life in general. It can be as strange as dreams. Children know that, and so did Carroll.

Alice in Space has an excellent index and bibliography, which, aside from its own merits, will make it a sound reference work for a long time. Beer writes that Carroll was clearly enjoying himself when he wrote *Alice’s Adventures in Wonderland*. The same can be said of Beer with *Alice in Space*, which adds to the reader’s plea-

sure. *Alice in Space* combines scholarship with fun.

✱
*Alice and the Boy Who
 Slew the Jabberwock*
 Allan William Parkes
 Everttype, 2016
 ISBN 978-1782011842
 James Welsch

At Tor.com, critic Mari Ness published a scathing re-review of *Sylvie and Bruno* called “How Not to Write for Both Children and Adults.” She excruciatingly catalogs all that is a mess about that strange tome, before arriving at a place in the book where Lewis Carroll begins to retread familiar territory. “Sylvie gains the power to turn people invisible or visible because Plot” [*trending Internet slang for “because it’s necessary for the plot”*], and then steals a moment from one of Carroll’s earlier books when she makes most, but not all, of a dog invisible. I would have complained, but this followed a long, long discussion of socialism and labor and good and evil, so I could only regard stealing from Alice as a major improvement.”

If you try something too original, critics and audiences will complain, and if you repeat yourself too closely, they will also complain (and Ness did both in her re-review). *Sylvie and Bruno*, frustratingly, includes some of Lewis Carroll’s greatest poetry and some truly first-rate dialogue, but it’s drowning in a morass of confusing characters, dreamlike but hard-to-follow shifts of location, dated political and cultural satire, a preachy Victorian morality absent from the *Alice* books, a wiener schnitzel of a plot, and too too perfect protagonists without Alice’s curious charisma. “It’s a miserable story!” Bruno might’ve said. “It begins miserably, and it ends miserabler.”

Enter Allan William Parkes, who has provided the answer to a question you never asked: “Why

should the splendid jokes and poems strewn throughout Lewis Carroll's gigantic novel *Sylvie and Bruno* languish ignored and forgotten, when they could be put into the mouths of the Alice characters we all know and love?" As a solution, Michael Everson's Evertime Press has published a slim edition, filled with pictures and conversations, of Parkes's *Alice and the Boy Who Slew the Jabberwock*. It is quite literally the poetry and best dialogue from *Sylvie and Bruno* unceremoniously dropped into the mouths of Alice and her *Wonderland/ Looking-Glass* acquaintances, with plenty of both Harry Furniss's *Sylvie* illustrations and Harry Rountree's *Alice* illustrations. The Mad Tea Party gets "The Mad Gardener's Song," the Gryphon and the Mock Turtle get "The Three Badgers," and so forth. *Sylvie and Bruno*'s dialogue is often funny, but can sometimes read as Diet Alice. ("The smaller animal ought to go to bed *at once*." "Why *at once*?" "Because he ca'a'nt go at twice" is a groan-worthy example.) Still, it doesn't seem out of place to be actually spoken by Alice & Co.

Uninterested in writing more Alice books, Lewis Carroll gave us something strikingly original in *Sylvie and Bruno*. Besides *Don Quixote* and *Tristram Shandy*, there are few pre-postmodern novels like it. Still, no one is cosplaying as the Other Professor at Comic-Con. Generations of critics like Mari Ness have moaned about its flaws. Allan William Parkes undid Carroll's quagmire and has given us more of what Victorian audiences thought they wanted, a *Sylvie* that looks more like a discount sequel to *Alice*.

Was this project necessary? The answer is complicated. While it's a surprisingly seamless transition from one world to the other—perhaps too devoted to Alicean stylings to ever be original—I suspect that most adult Carrollians would

prefer to just reread *Sylvie and Bruno* or enjoy the brilliant verses out of context. However, this book could come in handy if you know a child who loves the original *Alice* books and wants more authentic Carroll humor and rhyme. Exactly Parkes's intention.

Above, I accused *Sylvie and Bruno* of dated political satire, which it does contain. But re-encountering two of the poems, I got shivers down my spine at their twenty-first-century relevance. "Peter and Paul," here recited by the post-chrysalis Butterfly, is of course about the rich getting richer at the expense of the poor getting poorer—something which happened in the 1880s as well as the 2010s. And the rhyme scheme for "A Pig's Tail" (Humpty Dumpty) made me gasp, structured around those dreaded "-ump" endings. In it, an unhealthy pig longs for the ability to jump over a pump. A con artist of a frog happens along and offers to help the pig in exchange for money: "O Frog, you are a trump!" The con ends unhappily for all; it was a fatal jump.

✱
*Looking-Glass House: The
Lost Manuscript of Through
the Looking-Glass*
Daniel Singer

Jonathan David Dixon, illustrator
Roverzone Press, 2016
ISBN 978-0-692-70472-1

Chris Morgan
Alice's Adventures under Ground is of course the original manuscript of *Alice's Adventures in Wonderland*. I've had the good fortune to see it twice—both times at the Morgan Library in New York: first, in 1982, at the sesquicentennial exhibit, "Lewis Carroll and Alice: 1832–1982" (the first time the manuscript had left the British Library since it was presented to them as a gift from the American people), then 33 years later in 2015, as part of the Alice150

festivities. At each exhibit, the manuscript was open to a different two-page spread. At this rate, it should take me only 1,485 more years to see the whole thing.

I was therefore eager to read the book under review here, *Looking-Glass House: The Lost Manuscript of Through the Looking-Glass*. Astonishingly, it is a facsimile of the recently discovered original manuscript of Carroll's other great classic, *Through the Looking-Glass*. One caveat, though: This particular manuscript was discovered not in a Victorian attic or an obscure library, but in the collective imaginations of Daniel Singer, Jonathan David Dixon, and Andrew Ogus, the writer, illustrator, and book designer, respectively, of this charming pastiche.

The trio took part in a panel discussion during our LCSNA meeting this past spring to discuss the book and how they put it together. (See our meeting report, p. 1.) Their idea, inspired by a remark from Mark Richards (who wanted such a manuscript, even if it wasn't genuine!), was to create something as close as possible to a convincing Carroll first draft. To do this, they had to write a plausible, abridged version of the text, make it look like Carroll's handwriting, and add drawings in the style of his elusive, amateurish artwork.

The idea of producing such a faux-manuscript would undoubtedly have delighted Carroll, who relished pastiches and parodies.



But it's not easy producing something that looks like a prototype rather than a finished product. One has to be truly simpatico with an artist's sensibilities to create a manuscript that looks like the real thing.

Looking-Glass House feels like a piece of folk art in the best sense, down to the unique set of Carroll's hand-drawn dashes that pepper the manuscript, laboriously scanned by Andrew from Carroll's original writing. The team lacks nothing when it comes to simpatico, and they have succeeded on all fronts—not surprising to those who know them and their accomplishments.

*
*The Thrilling Adventures of
 Lovelace and Babbage**
 Sydney Padua
 Pantheon, 2015
 ISBN 978-0-307-90827-8

Mark Burstein

The asterisk in the title proclaims “The (Mostly) True Story of the First Computer,” and the frontispiece continues in fine nineteenth-century style, “. . . with Interesting & Curious Anecdotes of Celebrated and Distinguished



Characters | Fully Illustrating a Variety of Instructive and Amusing Scenes; | As Performed Within and Without the Remarkable Difference Engine | Embellished with Portraits and Scientific Diagrams.” I love this book!

Many of us know that our Mr. Dodgson was possibly the first person who ever shopped for a computer, visiting Mr. Babbage on January 24, 1867, “to ask whether any of his calculating machines are to be had. I find that they are not.” (Babbage never completed his device, and Dodgson was a mere 110 years too early to buy an Atari.) But who exactly were Charles Babbage and his remarkable protégée, Ada, Countess of Lovelace, daughter of Lord Byron and the first programmer? Sydney Padua throws bundles of light on the subject in this wonderful chimera of a book; it is mostly classifiable as a graphic novel, but her David Foster Wallace-style endnotes to her footnotes plus a large appendix full of source documents add enlightening, but highly readable and entertaining, cachet.

Ms. Padua is a fine cartoonist/illustrator whose style is somewhat reminiscent of Larry Gonick's *The Cartoon Guide to . . .* books. She is also very well informed, extremely intelligent, and, best of all, truly funny. It only takes a moment to get used to her diversions and digressions into what she calls the “Pocket Universe,” parallel to our own and used as a device to get to the heart of matters. In the last chapter, “Imaginary Quantities,” we find her searching for imaginary numbers by climbing through a looking-glass, falling down the *i*-axis, and remarking, “The situation is becoming . . . complex.” She runs into Humpty Dumpty, and for the rest of the book, Lewis Carroll's fanciful world dominates, even returning to reality when Dodgson knocks at the door on that winter's day.

Truly brilliant.

* EVERGREEN

Since our last issue, seven titles have been released by Michael Everson's inexhaustible Evertyping press:

Alice and the Boy Who Slew the Jabberwock by Allan William Parkes. Poems from *Sylvie and Bruno* are integrated into a new adventure for Alice, with vintage illustrations by Harry Furniss and Harry Rountree (ISBN 978-1-78201-184-2). (See review p. 48.)

Sun-hee's Adventures in the Land of the Morning Sun: A Tale Inspired by Lewis Carroll's Wonderland by Victoria J. Sewell and Byron W. Sewell with illustrations by the authors was first published in English and Korean in 1990. Evertyping's new English version is ISBN 978-1-78201-172-9; the Korean translation is forthcoming.

Алисаньң қайғаллығ Черинде полған чоруктары (*Alisanñ qayğallıǵ Çerinde polğan çoruqtarı*), *Wonderland* translated into Shor by Liubov' Arbaçakova. Shor is a Turkic language spoken by about 2,800 people in southwest Siberia (ISBN 978-1-78201-189-7). See article p. 20.

Алисаньң Хайхастар Чиринзер чорыгы (*Alisanñ Hayhastar Çirinzor çoriǵı*), *Wonderland* translated into Khakas by Maria Çertykova. Khakas is a Turkic language spoken by about 20,000 people in southwest Siberia (ISBN 978-1-78201-171-2).

Әлисанің ғажайып елдегі басынан кешкендері (*Älisäniñ ğajayıp eldegi basınan keşkenderi*), *Wonderland* translated into Kazakh by Fatima Moldashova. The Kazakhs are a Turkic people who inhabit the southern part of the Ural Mountains and northern parts of Central Asia—largely Kazakhstan, but also parts of Uzbekistan, China, Russia, and Mongolia (ISBN 978-1-78201-175-0).

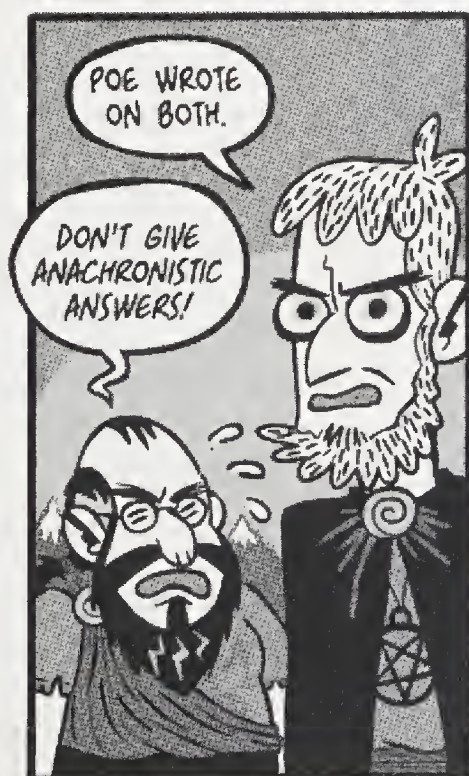
Соня в царстве дива (*Sonja v tsarstve diva*), the first Russian translation of *Wonderland* (1879). When this was published in facsimile in 2015 (simultaneously as a hard-cover membership premium and a color paperback, ISBN 978-1-78201-040-1) with an introduction by Mark Burstein, it was thought that Olga Timarasieff was the translator. In this new, typeset

edition, Victor Fet's Introduction posits that it was actually her cousin, Ekaterina Timiryazev Boratynskaya (*KL* 97:25–34). The illustrations are the classic ones by Tenniel, but five have been redrawn and modified by Byron W. Sewell, such as changing the

flamingoes and the dodo to cranes for consistency with the translation (ISBN 978-178201-198-9).

ელისის თავგადასავალი საოცრებათა ქვეყანაში (*Elisis t'avgadasavali saoc'ebat'a k'veqanaši*), *Wonderland* translated into Georgian by Giorgi Gokieli (ISBN 978-1-78201-160-6). Originally published by Kalta in 1997.

TRIVIA THE SPHINX ASKS:



*IS THIS TRUE? I THINK PHILIA ONLY SAID THAT BECAUSE IT RHYMES.

© 2010, David McGuire (gastrophobia.com) and used by permission

ART & ILLUSTRATION

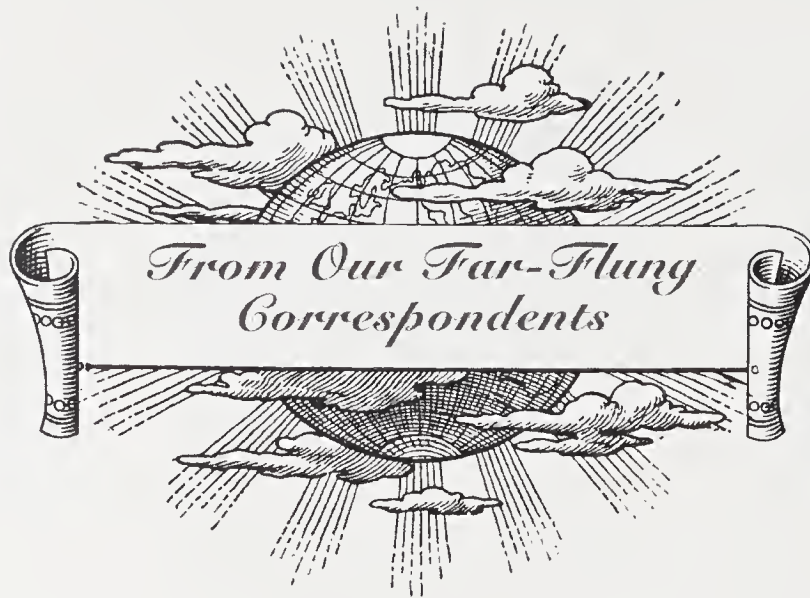
A beautiful 24-page, 7 × 10-inch letterpress “Jabberwocky” has been printed and illustrated by Norman McKnight of the Philoxenia Press in Berkeley, in an edition of 50. He describes it as “a pamphlet sewn into covers and Japanese Yuzen wrappers.” Available for \$50 including postage; email philoxenia@earthlink.net.

Tara Byron, a conceptual book artist from Newfoundland, has a new edition of her tunnel book *Down the Rabbit Hole* (the first edition of 40 was released in 2005, and now there’s 60 more, \$600). It opens kaleidoscopically, or rather vertically, and the square holes in the middle of each page spin around with snippets of text, so one doesn’t turn pages but rather falls down the “tunnel.” Email taratbryan@gmail.com.

In 2011, a large Mexican bookstore chain, Librerías Gandhi, ran a colorful ad campaign showing Alice lounging around on a Wonderland mushroom, contentedly reading Timothy Leary.

Charles Blackman, the midcentury Australian painter known for his 1950s *Alice in Wonderland* series, is 88 years old and still working, despite suffering from dementia. The National Gallery of Victoria published a book of his *Wonderland* paintings in 2007. Now artist David Bromley has partnered with Blackman and offers original art, a limited edition series of prints, and a handkerchief and tea-towel based on his sketchbook. There are rabbits and cats and nude ladies. His son, Auguste Blackman, also carries on the tradition by painting scenes from Wonderland.

In a post from Bored Panda, we learn about Moscow-based Russian wood-carver Michail Bayko and his intricate 3D Alice in Wonderland piece, as well as some whimsical paper adventures by Marina Adamova.



The Diaries of Lewis Carroll (LCS [UK], 1993–2007), Charlie Lovett’s *Lewis Carroll Among His Books* (McFarland, 2005), and Fran Abeles’s article in *Nature* (November 19, 2015), “Logic and Lewis Carroll.” The review of Beer’s book *Alice in Space* is on p. 47.

BOOKS

Dmitry Yermolovich’s Russian translation of *Through the Looking-glass* follows hot on the heels of his *Wonderland* and *Snark*.

Craig Yoe and Mark Burstein’s *Alice in Comiland* (2014), their overview of Carrollian comic book history that reproduces many of the classic stories, has been translated into French and published by Urban Comics as *Alice au pays des comics*.

After an unsuccessful Kickstarter campaign, John Langdon will be selling copies of *Alice and the Graceful White Rabbit* directly. “Carroll’s Victorian language and all references to Victorian British culture are gone. Written in contemporary English, this new version embeds, with varying degrees of subtlety, several hundred references to the songs and artists that make up the history of rock and roll (ponder the title for a moment!) from the 1950s through 2015, the 150th anniversary of Carroll’s classic and charming story.” Any fan of wordplay (and/or rock’n’roll) would be delighted with this pun-filled book. Will Shortz himself called it “amusing.” Email wordplay@JohnLangdon.net.

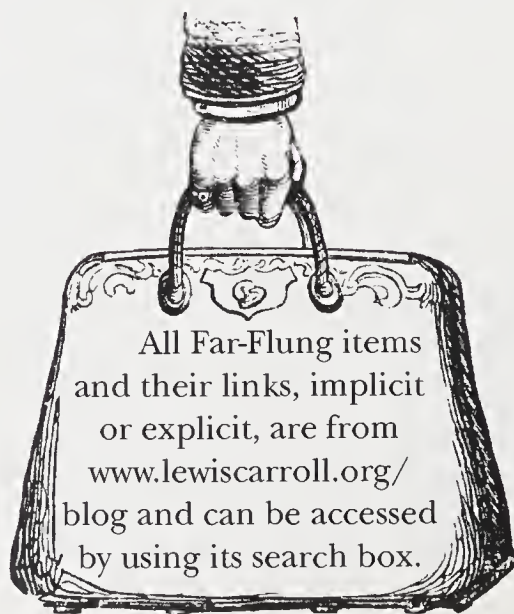
Marissa Meyer’s new YA fairy-tale spin-off book, *Heartless*, tells the origin story of the Queen of Hearts. The novel depicts a young baker named Catherine Pinkerton who is to become the King of Hearts’ new bride in what is described as a “prequel to *Wonderland*.”

ARTICLES & ACADEMIA

Francine F. Abeles and Amirouche Moktefi edited a series of essays in a special perfect-bound issue of *The Carrollian* (#28, November 2016), “What the Tortoise Said to Achilles: Lewis Carroll’s Paradox of Inference,” about Carroll’s 1895 paper.

The San Francisco Public Library’s Annual Holiday Lecture in their Koret Auditorium, on January 26, was Mark Burstein’s “What Is It About Alice?”

In the November 17, 2016, issue of *Nature*, the distinguished British academician Gillian Beer, DBE, in her article “Untangling Alice,” writes, “Now I have a fuller picture of how Carroll used fantasy to pursue thoughts—on radical mathematics and Boolean logic, for example—that he constrained in his professional life, as a devout Euclidean.” To support this statement, she cites Edward Wakeling’s





EVENTS, EXHIBITS, & PLACES

In March, Colorado State University students created a sustainable fashion show, *Eco-Fashion: Through the Looking-glass*, echoing last year's show on a *Wonderland* theme. "Students were not allowed to buy any new material for their creations; thinking outside of the box was important in their designs. Garbage bags, duct tape, zip-lock baggies, tissue paper, comic book pages, playing cards and telephone book pages are just a few of the materials students used." Their creations are on display at the Avenir Gallery.

If you thought the one thing missing from the Mad Tea Party was hard liquor, you should know that Rittenhouse Square's Stotesbury Mansion hosted a Mad Hatter Whiskey Tea Party on April 21, 2017, in Philadelphia. "The event is also a costume party, so attendees should come dressed as their favorite *Alice in Wonderland* character or in an outfit inspired by the classic."

According to Model D Media, Detroit developer Alex Pereira and Secure Realty, "the team responsible for *The Lorax*- and *Up*-themed redevelopments in Woodbridge [a suburb of Detroit], are back at it, this time with an *Alice in Wonderland*-themed duplex on Commonwealth Street." The house, decked out with statues, stained glass, and other Alice art, is a rental.

Here's how BravoTV's blog describes the Alice in a Labyrinth cafe in Tokyo's Ginza district: "The décor is right out of the pages of the classic novel, with chairs in the shape of rose bushes, dining booths inside giant tea cups, and a ceiling covered in playing cards. The food reflects the story as well: You can order a tiered tea party platter with scones and sweets, a sushi roll shaped like a caterpillar, and an ice cream dessert themed after the Cheshire cat. Fun cocktails with names like the White Rabbit or Mad Hatter scream 'drink me.'"

"Salvador Dalí's Fantastic Fairy Tales," including his *Wonderland* prints (on loan from The Dalí Museum in Florida), will be shown at the Columbia Museum of Art in South Carolina, through May 21. A black-tie gala called "A Night in Wonderland" was held on April 1.



INTERNET & TECHNOLOGY

Over 370,000 public domain items from the Metropolitan Museum of Art's collection are now available digitally, with downloadable high-resolution images. "Lewis Carroll" gets 63 search results, including "The Beggar Maid" photograph. But, as Edward Wakeling notes, only a very few of these hits refer to photographs attributed to Dodgson, and some of those are later generations from Dodgson's glass plates.

Fedde Benedictus, a Dutch PhD student, writes a fine blog called "The Tricycle Down The Rabbit Hole," in which he "seeks to combine *Alice in Wonderland* with the philosophy of mathematics."

Beyoncé's pregnancy announcement's flowery, staged Instagram photos were compared by many on social media to scenes "straight out of *Alice in Wonderland*." Let's hope she doesn't name her twins . . . well, never mind.

For some reason, the YouTube channel Oh My Disney felt compelled to recreate the "Mad Kit-Tea Party" scene with "Adorable Disney Kittens."

"Heather Haigha," whom we had the great pleasure of seeing at our Spring meeting in the San Francisco Bay Area, writes a most delightful blog and weekly podcast called *Alice Is Everywhere*, which includes a chapter-by-chapter reading and discussion of both *Alice* books, as well as Carrollian tidings of the "real" world. Many fine things to be gleaned there!

If you missed it, the LCSNA's Spring 2017 meeting in San Francisco is on YouTube, at the

San Francisco Public Library's channel. The individual videos are titled with the speaker and name of the talk.



MUSIC

Midori Takada, "a composer and percussionist in Japan who released a string of mind-blowing records beginning in the 1980s," according to *The Guardian*, is reissuing her classic *Through the Looking-glass* album (1983). Influenced by the minimalist and ambient music movements, the album "was recorded in only two days, with Takada playing an enormous range of different instruments and found objects including marimbas, reed organs, gongs, ocarinas, bells and Coca-Cola bottles, using them to create her own 'band' with layers of overdubs." It is available from Palto Flats Records.

The American contemporary ensemble Eighth Blackbird toured Australia for Musica Viva, performing Holly Harrison's "Lobster Tales and Turtle Soup." According to scenestr.com.au, "In this upbeat and playful piece of music, Harrison mischievously references the chimeric qualities of Carroll's characters by incorporating a melange of musical styles and devices to effectively recreate a chaotic, madcap world." Described as being "astonishingly Alice-like" in appearance, Harrison writes that a "large amount of my work has been inspired by Lewis Carroll." A short interview with her about the percussion-heavy piece can be found on Vimeo.

"I wrote a mashup involving Johannes Brahms's B Major Trio and Lewis Carroll's *Through the Looking-Glass* in the best way I knew how—via cats," says composer Jennifer Jolley. The Left Coast Chamber Ensemble performed the result, "The Lives and Opinions of Literary Cats," in a program entitled "Brahms Through the Looking-glass" at

San Francisco Conservatory of Music Concert Hall on March 21. Search YouTube for “Jefferson Airplane White Rabbit Vocals Only,” take a deep drag off your hookah, and feed your head on the recently resurfaced Grace Slick isolated vocal track for the 1967 recording. Without the driving back-up band, her voice is just as metallic and hypnotic.

The nonprofit Foundwaves has “a mission of supporting and promoting local live music scenes, expanding participation through collaborations with members of other creative disciplines, and fostering the creation of original content.” To celebrate Alice150, they commissioned local bands around the world to write music for each of the twelve chapters of *Wonderland*. Accompanied by trippy artwork and the original text, multiple songs for each chapter are streaming on their website. In a Jabberwockian manner, they are listed last to first (Chapter 12 to Chapter 1).

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PERFORMING ARTS

Gerald Barry’s *Alice’s Adventures Under Ground*, a co-commission with the Royal Opera, had its premiere on November 22 at the Walt Disney Concert Hall, with the Los Angeles Philharmonic, under the baton of Thomas Adès. The piece was presented on November 28 at the Barbican with much the same cast. Described as “completely bonkers” by *The Daily Telegraph* and “the craziest opera yet” in a review in the *L. A. Times*, the 50-minute piece by a composer referred to by the *New Yorker* as “an exuberant anarchist who traffics in polystylistic delirium,” the piece seems to have captured the mad spirit of the original, and has garnered wildly positive

reviews. Here’s hoping it makes it to CD, DVD, or, better, other performances. (See review p. 39.) “The absolute truth is that *Alice in Wonderland* as written by Lewis Carroll does not work as a stage play. What does Alice have when she comes back to her sister [at the end of the book] that she didn’t before? Not a damn thing. For it to be a play that has any satisfaction for the audience, she’s got to change.” So says Lee Smith, who, partnered with his wife Katherine Hammond, created a new production called *Alice* for Warehouse of Theatre/Old Dominion University Rep’s Goode Theater in Norfolk, Virginia. “Incorporating a wide variety of talent from around the community, including improv comedians and jazz singers, and a number of unusual characters, including a passel of puppets and a troupe of dancing seagulls,” *Alice* ran from April 5 through April 15. David Lindsay-Abaire’s Pulitzer Prize-winning “The Rabbit Hole” was at the Falcon Theater in Newport, Kentucky, March 25–April 8. The play takes its title, but nothing else, from Carroll’s masterwork.

Playwright Brian D. Taylor’s new play *A Mad Tea Party* opened the 2017 season of the County Seat Theater Company, in Cloquet, Minnesota. Taylor took familiar Carroll characters and “brought them together in an original story with the same wit and whimsy as the classic tales.” The musical *New Adventures of Alice* was presented at the Azerbaijan State Russian Drama Theatre in Baku, April 23. A disturbing online video shows the characters in giant costumes, along with Transformers for some reason, dancing to Bruno Mars’s “Uptown Funk.” “Ballet Pensacola’s version of this classic story takes a much more serious and darker tone,” says ballerina Debi Janea, who portrayed the titular character in *Alice in Wonderland* at the Pensacola

Cultural Center on April 7–9. “A lot of people think Lewis Carroll might have been insane, but in our ballet, Alice is the one suffering from not being able to separate imagination, delusions, and real life. The further she falls ‘down the rabbit hole,’ the more insane she gets and it gets harder for her to keep hold of reality. She comes across characters that represent the people and things in her life that have helped drive her to this mental state and by the end she realizes it was all just in her head.”

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THINGS

Wonderland Brewing Company, in Bloomfield, Colorado, has a tasting room in its “simply enormous” facility, according to *Boulder Weekly*. With a logo inspired by the 1951 Disney Cheshire Cat, “Wonderland offers fantasy in the form of Alice Blonde (5.2% ABV), a quaffable German wheat that is heavy on the wheat, The Cat’s Pajamas (8.6%), a fizzy sipping Belgian Doppel Weizen with plenty of clove and banana, and TweedleWeiss (5%), an easy drinking light-bodied German Weiss Bier, all designed to ‘turn every frown upside down’ as their marketing tag promises.”

On the comic book front, we report *Zombie Fairy Tales* #1, containing “Alice in Undealand” (Antarctic Press, 2011); *Captain America* No. 18 (May 2014) for its Carrollian cover; *Lost in Space: The Lost Adventures*, Issues 4–6 (American Gothic Press, 2016)—recommended!; *Latex Alice*, Issues 0–3 (Basement Comics, 2017); and *Steampunk Alice in Wonderland* by Grimm Fairy Tales (Zenescope, 2017).

Torrid, the “plus-size” division of mall-goth giant Hot Topic, has a locket, t-shirts, tank tops, and bags with Disney Alice imagery, and now two new fragrances called “Curiouser and Curiouser.”

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